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No. 1

# THE ROMANIC REVIEW

FOUNDED BY  
PROFESSOR HENRY ALFRED TODD

A QUARTERLY JOURNAL

DEVOTED TO RESEARCH IN THE ROMANCE  
LANGUAGES AND LITERATURES

Edited by  
JOHN L. GERIG



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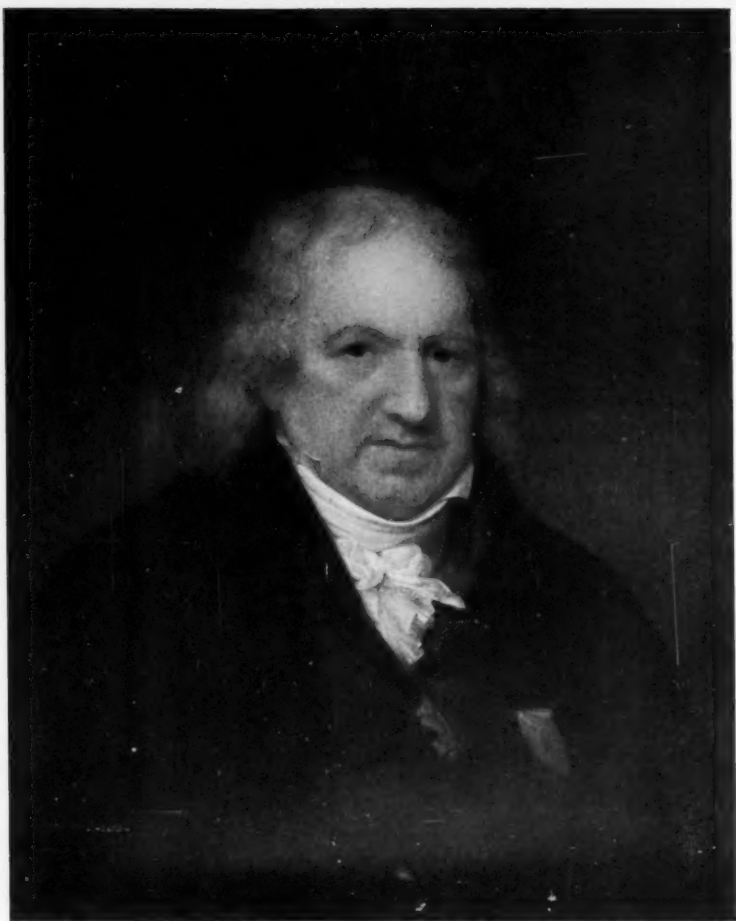
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## FOREWORD

With this issue the *Romanic Review* enters into its twentieth volume. It was founded in 1909 by the late Professor Henry Alfred Todd, in cooperation with Professors Raymond Weeks, John D. FitzGerald, now of the University of Illinois, Arthur Livingston and John L. Gerig. Although Professor Todd had taken part in the founding of the *Modern Language Notes* and the *Publications of the Modern Language Association of America*, it was with many misgivings that he and his colleagues ventured upon this new undertaking, for fear that the demand for a journal devoted solely to the Romance languages and literatures was not great enough to warrant its existence. After, however, having passed safely through the first few difficult years, during which Professor Todd was obliged to exert to the utmost his ability and tact as a scholar, teacher and editor in order to encourage his younger colleagues along the paths of scholarship—fraught with hardships and doubtful rewards—the World War began at the very moment when success appeared probable, shattering all interest in things scholarly. But the great cataclysm left in its wake a trend in America toward Romance scholarship which rendered possible the founding of reviews with an even more limited scope. It is most fitting, therefore, that this year in which occurs the twentieth anniversary of Professor Todd's embarking on what then appeared to be dangerous waters, will also mark the publication of the *Memorial Volume* in his honor. To the patrons, subscribers, advertisers, and contributors to the *Romanic Review*, without whose cooperation it would be impossible for the journal to continue to function, the editors wish, in memory of the much beloved scholar, to extend their grateful appreciation.

J. L. G.



*The Corcoran Gallery of Art*

BERNARDIN DE SAINT-PIERRE  
From the original oil portrait by Rembrandt Peale (1808)  
The Corcoran Gallery of Art  
Washington, D. C.



# THE ROMANIC REVIEW

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## BERNARDIN DE SAINT-PIERRE AND PEALE'S PHILADELPHIA MUSEUM

### THE HISTORY OF A PORTRAIT

IN 1784 Charles Willson Peale<sup>1</sup> founded the Philadelphia Museum, which in the beginning had as chief attractions a paddle-fish, an Angora cat, the bones of a mastodon, and a few paintings. Eight years later the Museum boasted a board of directors of twenty-five men, among them Thomas Jefferson, James Madison, and Alexander Hamilton. The names of George Washington and John Adams appeared in 1794 on the list of season ticket holders. Early in 1802 Peale was given rent free a part of Independence Hall for the purpose of housing his curiosities.

The Museum, established at a time when there were no other collections of natural history in the United States, was a serious institution: it possessed a good library, offered public lectures, and was regarded generally as an educational and moral influence.<sup>2</sup> Peale carried on a correspondence with the foremost scientists of Europe—among others, Humboldt, Cuvier, Lamarck, and Geoffroy Saint-Hilaire.

In 1808 Peale turned the management of the Museum over to his sons, and under their direction were added such monstrosities as a two-headed calf, a five-legged cow, and a manufactured South American mermaid, part fish and part hairless

<sup>1</sup> Peale, an artist, was born at Chestertown, Maryland, in 1741. He studied painting at Boston under John Singleton Copley and at London under Benjamin West. He was elected to the Pennsylvania legislature in 1779. During the American Revolution he rose to the rank of captain of militia. He died in 1827.

<sup>2</sup> The following catalogue was published at Philadelphia in 1796: *A Scientific and Descriptive Catalogue of Peale's Museum*, by C. W. Peale and A. M. F. Beauvois.

dried monkey. Finally, after many vicissitudes, the natural history collection was sold in 1850 to P. T. Barnum and Moses Kimball, half going to Barnum's American Museum in New York and half to Kimball's Boston Museum.<sup>3</sup>

Charles Willson Peale, in a description of the Long Room of his Museum, wrote:

"Over the Bird cases are two rows of portraits of Distinguished Personages in gilt frames extending almost the whole length of the room. They are original portraits painted from life by C. W. Peale and his son Rembrandt. At each end of the room are also some portraits, the most conspicuous being those of General Washington and his lady, which are the last they sat for [*sic*] C. W. Peale."<sup>4</sup>

Some of these portraits were painted by Rembrandt Peale<sup>5</sup> in France. In a brief autobiography, Rembrandt says:

"I returned to America [from London] in 1803. . . . But my spirit was with the Galleries of Europe, and in 1807, and again in 1809, I visited France to enjoy the magnificent assemblage of the works of art, which formed a part of Napoleon's ambition. On the second visit I took my family and lived two years in Paris, near the National Gallery of the Louvre, in which I studied daily, and was assiduous in procuring the portraits of distinguished characters for my father's gallery. Nothing could be more interesting than this intercourse with the minds and talents of great men—Humboldt, Cuvier, Berthollet, Chaptal, [Bernardin de] Saint-Pierre, &c. Among the artists I also painted Houdon, Gérard, and David."<sup>6</sup>

<sup>3</sup> Concerning Peale's Museum, see Harold Sellers Colton, in *The Popular Science Monthly*, New York, September, 1909, pp. 221-238; Walter Faxon, "Relics of Peale's Museum," in *Bulletin of the Museum of Comparative Zoölogy at Harvard College*, Cambridge, Mass., July, 1915, pp. 119-148; *Auk*, New York, April, 1899, pp. 166-177.

<sup>4</sup> Quoted by Harold Sellers Colton, *op. cit.*, p. 230.

<sup>5</sup> American artist and author (1778-1860). Like his father, Rembrandt Peale studied under Benjamin West in London. He painted several portraits of Washington. Among his writings are *An Account of the Skeleton of the Mammoth* (1802), *Notes on Italy* (1831), *Graphics* (1835), and *Reminiscences of Art and Artists* (1845).

<sup>6</sup> C. Edwards Lester, *Artists of America*, no. 5, "Rembrandt Peale," New York, 1846, pp. 207-208. Rembrandt Peale also painted portraits of the following Frenchmen: the astronomer Delambre, the artist Denon, the physicist and chemist Gay-Lussac, and the botanist François-André Michaux. See *Catalogue of a Loan Exhibition of Historical Portraits*, published by the Pennsylvania Academy of Fine Arts, Philadelphia, 1887, p. 134. Cf. also the following catalogue: *Peale's Museum*

Bernardin de Saint-Pierre, in a letter written to a friend, Monsieur Robin, on August 28, 1809, speaks of Rembrandt Peale as follows:

"Un peintre de Philadelphie, appelé M. Piale [*sic*], est venu, l'année passée, avec une lettre de M. Jefferson, président des États-Unis, adressée à quelques-uns de mes confrères de l'Institut ainsi qu'à moi, pour nous engager à nous laisser peindre par le porteur de cette circulaire. Je m'y suis prêté d'autant plus volontiers, que les portraits qu'il m'a montrés étaient du plus grand effet. Le mien a réussi au delà de mon attente,<sup>7</sup> mais l'amour de la patrie a déterminé l'artiste à retourner tout à coup au sein de sa famille. Il y a trois mois, le père de M. Piale m'a écrit une lettre pour me remercier d'avoir bien voulu servir de modèle à son fils,<sup>8</sup> et il y a huit jours que j'en ai reçu

*Gallery of Oil Paintings . . . Catalogue of the National Portrait and Historical Gallery, . . . formerly belonging to Peale's Museum, Philada., to be sold . . . at public sale . . . 6th Oct., 1854, at Philadelphia, Philadelphia, 1854, 16 pp.*

<sup>7</sup> Rembrandt Peale's admirable portrait of Bernardin de Saint-Pierre (28 X 23 inches) was sold at public auction in 1854 to George Ord for \$20. In 1873 it was given by George W. Riggs to the Corcoran Gallery of Art, Washington, D. C., where it now is. The same gallery possesses an undated portrait of Lasteyrie, French economist and author, painted in Paris by Rembrandt Peale.

<sup>8</sup> Charles Willson Peale's letter is now among Bernardin de Saint-Pierre's manuscripts in the Municipal Library of Havre (dossier XLI, folio A 6). It runs as follows:

Museum, Philad<sup>a</sup>  
Jany 20, 1809.

Dear Sir,

Your favor of sitting to my Son Rembrandt for your Portrait has given me much Pleasure, and it will I am sure be highly gratifying to many Visitors of our Museum, who have read your interesting works, to see and know that the picture before them is a faithfull delineation of your features, which will be confirmed to them, not only by the personages who may have been acquainted with you, but also by the reputation of my Son as an artist remarkable for giving a faithful likeness, which trait of his Character he is daily improving. The Portraits of Eminent Personages in our Museum, I daily find are in high estimation with its numerous Visitors, & therefore I ought to loose no opportunity of adding, where suitable characters are to be found, additional Portraits; therefore I very much regret that my son Rembrandt should have tarried so short a period in Paris, where he might have cultivated an acquaintance with and obtained for me a great many Portraits of highly esteemed men in arts & science, which as I have disposed them in a collective view, they must become still more valuable to the Public generally. We hope some future time will enable us to resume this pleasing work in the imperial City of Paris. Accept my grateful thanks for your attention to my son and believe me with much esteem your friend

C. W. Peale.

Citoy<sup>n</sup> Bernardin de St. Pierre.

une de M. Warden, consul-général des États-Unis à Paris, sur le même sujet. Il me marque que mon portrait est à l'exposition du musée américain, que M. Piale désire y ajouter une notice de ma vie afin de me faire mieux connaître à ses compatriotes.<sup>9</sup> C'est ce que j'ai cru devoir faire. Cette complaisance m'a occupé plusieurs jours, et a été un surcroît de travail qui m'a obligé de négliger d'autres études. Ma notice, qui ne contient guère plus d'une feuille de grand papier à lettre, est si remplie de ratures, qu'il a fallu la recopier, et c'est à quoi ma femme est actuellement occupée.<sup>10</sup>

"Vous me direz, mon ami, il y a un peu de vanité dans toutes ces complaisances; je vous assure que je ne m'y suis laissé aller que par le plaisir de penser que des étrangers m'avaient élevé un petit monument d'amitié dans leur pays; puisque je suis quelque-fois piqué par les épines de l'ancien monde, irais-je refuser les roses du nouveau?"<sup>11</sup>

The brief autobiography, written by Bernardin de Saint-Pierre in French, was forwarded by David Baillie Warden to Rembrandt Peale and translated by the latter for use in the

<sup>9</sup> Warden's letter (Municipal Library, Havre, dossier XLI, folio A 5) follows:  
Paris le 20 Août 1809.

A Monsieur Bernardin de Saint-Pierre,  
Membre de l'Institut, &c. &c.  
Monsieur,

Vous vous rappelez sans doute que Mr. Peale de Philadelphie a eu l'honneur de faire votre portrait que l'on voit aujourd'hui à l'exposition du Musée américain. Le Peintre pour mieux faire connoître a ses compatriotes celui dont il a retracé la ressemblance désirerait pouvoir ajouter une notice abrégée de la vie de son modèle. Il m'a chargé de vous faire part de ses désirs en vous priant de vouloir bien me communiquer ce que vous voudrez de matériaux à cet égard. Je m'empresserai de les lui transmettre.

Agréez, Monsieur, l'assurance de ma haute considération.

Rue de Condé N° 5.  
D. B. Warden,  
Consul Genl des Etats Unis  
d'Amérique.

David Baillie Warden was born in Ireland in 1788, and emigrated to the United States at an early age. Appointed in 1804 Secretary of the United States Legation in Paris, he later became Consul General, and held that office until his death in 1845. He was the author of several political and historical works.

<sup>10</sup> Bernardin's rough draft of his Notice, as well as a fair copy by his wife, Désirée de Pelleporc, is in the Municipal Library of Havre (dossier CXLI, fol. 2-3; dossier CXLVIII, fol. 74).

<sup>11</sup> *Correspondance de J.-H. Bernardin de Saint-Pierre*, published by Aimé Martin, Paris, 1826, III, pp. 227-228.

Philadelphia Museum.<sup>12</sup> I have had the good fortune to discover the original English version, written in Rembrandt's hand, among the manuscripts of the Harvard University Library. The document bears the same date as Bernardin's letter to M. Robin, that is, August 28, 1809. The English translation is, as a whole, fairly good; however, it contains mistakes which indicate that Rembrandt Peale had none too firm a grasp of the niceties of the French language.<sup>13</sup> After the death of Bernardin de Saint-Pierre in 1814, his disciple and secretary, Aimé Martin, published the French original of the autobiography.<sup>14</sup> In the notes below, I give a few quotations from the Havre manuscript by way of explanation or correction of the English translation. The autobiography follows:

#### AMIALE PHILADELPHIE, THE REMBRANDT OF AMERICA

You attach too much importance to my memory. Your father has written to thank me for having sitten to you.<sup>15</sup> On your part you wish to add to the immortality which your pencil<sup>16</sup> has given me in the new world some notice of my life in the old—doubtless to make compensation. And to give more weight to your request it is made thro' your Consul general M. Warden. I shall endeavour to satisfy you in a few words.

I was born in 1737 at Havre de Grace in Normandy. The eldest of 3 brothers & 2 sisters (of whom there remains only a

<sup>12</sup> The autobiography was undoubtedly displayed on the wall of the Museum beside Bernardin's portrait. In speaking of one of C. W. Peale's innovations in his Museum, Harold Sellers Colton says (*op. cit.*, p. 231): "To aid the inquiring visitor much information of general interest was contained . . . in frames. In the Mammoth Room on the wall beside the skeleton of the Mastodon, Rembrandt Peale's 'Historical Disquisition on the Mammoth' [1803] was framed page by page. By reading the account and by referring to the skeleton and to the paintings Peale intended that his visitors should have the opportunity of becoming well informed."

<sup>13</sup> The mistakes show that the translation could not have been made by D. B. Warden, who was bilingual.

<sup>14</sup> The French version is to be found only in certain rare editions of *Paul et Virginie*; for example, Janet (1823), Lefèvre (1828), Lemerre (1868), Quantin (1878). There is no doubt that Rembrandt Peale's English translation reached the public (at least a limited American public) several years before Aimé Martin published the French original—a fact which enhances considerably the importance of the English version.

<sup>15</sup> "de vous avoir servi de modèle."

<sup>16</sup> "pinceau."

little Nephew), my parents gave me what is called in Europe a good Education. At 12 years I was so disgusted with it,<sup>17</sup> that, profiting by the friendship of an Uncle<sup>18</sup> who commanded a Vessel of Commerce, I made a Voyage to Martinique,<sup>19</sup> & returned still more discontented with my relation,<sup>20</sup> the sea, & the Island, where I had nearly died with the yellow fever,<sup>21</sup> than I had been with my Pedagogue & his College.

On my return I recommenced my studies; my father sent me successively to Gisors, & to Rouen with the Jesuits, where I acquired a taste for letters, which I completed at the University of Caen.<sup>22</sup>

There yet was wanting some business which should insure me a fortune for the future; I was sent to Paris to the school of Bridges & Causeways [1757-58], where I learnt to draw plans & the Mathematics. From there I entered into a corps of Engineers of Camps & armies. I formed a company & the year following I was sent to Malta [1761], then threatened with Invasion by the Turks. The Turks came not, but I had a considerable quarrel with the Engineers in Ordinary, in consequence of not being of their Corps.<sup>23</sup> It did me honour, but I lost my place.

I resolved then to pass into foreign service, sold the little I had & embarked for Holland [1762] with the intention of passing into Portugal, on the eve of a War with Spain. But General Piquebourg, who was to command the Portuguese troops, had set off 3 days before. A New War broke out in the North; the Emperor of Russia, Peter the 3, wished to

<sup>17</sup> During his early education, Bernardin found consolation in *Robinson Crusoe*: "Robinson surtout m'enchantait. Je m'endormais avec lui tous les soirs dans quelque agréable solitude, défrichant la terre, plantant des pois, lisant la Bible, et me défendant tout seul au milieu des bois, dans le creux d'un rocher, contre une armée de sauvages. J'ai passé ainsi des nuits délicieuses au milieu des tristes jours de mon éducation" (Quoted by Maurice Souriau, *B. de Saint-Pierre d'après ses manuscrits*, Paris, 1905, p. 18).

<sup>18</sup> Named Godebout, a brother of Bernardin's mother.

<sup>19</sup> For the details of this voyage and of the other incidents of Bernardin's autobiography, see M. Souriau, *op. cit.*

<sup>20</sup> "mon parent."

<sup>21</sup> "où j'avais pensé mourir du mal du pays." Souriau rightly interprets *mal du pays* as *nostalgie* (*op. cit.*, p. 19).

<sup>22</sup> Bernardin left the University of Caen when about nineteen years of age.

<sup>23</sup> Bernardin disliked the clannishness of governmental corps in general. In 1761 he wrote: "Depuis que la paresse des administrateurs a imaginé de subdiviser les sujets en corps, il n'est permis à personne d'être, pour la patrie, industrieux, courageux, savant, s'il n'est d'un de ces corps-là. J'attribue à cela la perte de l'amour de la patrie" (Quoted by Souriau, *op. cit.*, p. 22).



possess Holstein & was to begin by attacking Lubeck. That City was commanded by one of my Compatriots the Chevalier de Chasot. I offered him my service as engineer; he invited me to join him [June, 1762], & I remained with him 2 months, waiting from day to day the arrival of the Russians, when we learned that their Emperor was dethroned. His Wife Catherine 2, desirous of restoring the liberal Arts which her husband hated, had offered to M. Torelli,<sup>24</sup> Father-in-law of the Chr. de Chasot, to be Director of the Academy of Painting at Petersburg. I resolved to accompany him. We embarked for Cronstad [*sic*] the 1st of Sept. [1762] & arrived near the end of the month, & were in Petersburg the same day. There we learnt the Empress was at Moscow, which rendered my letters of recommendation useless, untill the month of January, when I made that Journey.<sup>25</sup> The Grand Master of Artillery<sup>26</sup> received me well & I entered as Lieutenant Engineer in the *Corps of Genius*;<sup>27</sup> I should probably have finished my days in that Country, if Winters of 6 months duration, & manners not less rude, had not injured my health; so that after a year & a half of service I took leave [1764].<sup>28</sup> I returned to France by the way of Poland, which country being then divided by civil wars,<sup>29</sup> I was desirous of doing something for the advantage of the Country, to which I returned.<sup>30</sup> I therefore joined the party protected by France & commanded by Prince Rdzivil,<sup>31</sup> & was made Prisoner by the Russian party whose service I had just quitted. I was happy to procure his esteem<sup>32</sup> even in my Prison. After 9 days I was released & permitted to return to France or to reside in Varsovie. There I passed 3 months during the (*fêtes*) festivals<sup>33</sup> & then took my route by Dresden,<sup>34</sup>

<sup>24</sup> A Bolognese painter engaged at that time in decorating the Senate Hall at Lubeck.

<sup>25</sup> Aimé Martin says, without offering any proof, that Bernardin became the lover of Catherine.

<sup>26</sup> Villebois by name.

<sup>27</sup> "corps du génie."

<sup>28</sup> Other considerations than those of health seem to have hastened Bernardin's departure from Russia. Elsewhere he says: "Je m'acheminai seul vers la Pologne, . . . enchanté d'y trouver des citoyens qui combattaient pour leur liberté contre les Russes à qui je voulais faire regretter ma perte" (Quoted by Souriau, *op. cit.*, p. 34).

<sup>29</sup> Struggles between the Russian and anti-Russian factions.

<sup>30</sup> "ma patrie où je retournais."

<sup>31</sup> Radziwill, leader of the anti-Russian party.

<sup>32</sup> "assez heureux pour obtenir son estime." *Son* refers to Radziwill.

<sup>33</sup> "J'y passai un an dans les fêtes." Bernardin's correspondence and a *Journal* written by him while in Warsaw show that *fêtes* here means "festivities," "entertainments." See Souriau, *op. cit.*, pp. 37 ff.

<sup>34</sup> "à Dresde."

situated in a charming Country, but the half of whose houses were prostrate by a series of Bombardments by the King of Prussia.<sup>35</sup> Their situation could be relieved only by the strictest economy, & having reformed the greater part of the Army,<sup>36</sup> there were no places to be obtained. From Dresden I went to Berlin [June, 1765], curious to compare the voluptuous Saxons with the warlike Prussians. Berlin & especially Potsdam appeared to me like magnificent Barracks. I saw nothing in the Streets but Soldiers & (guêtres)<sup>37</sup> at the Windows. The King offered me a place but I thanked him; the compensation which was attached to the office of Engineer did not afford wherewith to live on. At last I visted [*sic*] Vienna,<sup>38</sup> but the pride of its inhabitants & especially of its nobility determined me to depart almost as soon as I had arrived. I returned to Paris [November, 1765] where I found an opportunity of embarking for the Isle de France<sup>39</sup> [February 18, 1768]. It was intended to establish a French colony at Madagascar. I was named Engineer of Fort Dauphin;<sup>40</sup> happily I was detained at the Isle of France by disunion among the Chiefs.<sup>41</sup> The one intended for Madagascar was recalled at the end of some months, having lost almost all his men by a series of intemperance in an unknown Climate.<sup>42</sup>

I remained 2 Years on the Isle of France [July 14, 1768–November 9, 1770], much occupied with the duties of my service. I should have been happy there,<sup>43</sup> but all was in combustion: the intendant<sup>44</sup> & the governor,<sup>45</sup> the inhabitants & the military, the private persecutions of the Engineers in

<sup>35</sup> Frederick II.

<sup>36</sup> "On avait réformé une partie de l'armée." *Réformer* here means, of course, "to demobilize," "to disband" troops.

<sup>37</sup> This word, which means "gaiters," is not translated in the manuscript. In a different hand and in darker ink some one has written "Priests" above *guêtres*.

<sup>38</sup> "Avant ce voyage j'avais vu Vienne." Bernardin went from Warsaw to Vienna (September, 1764) and returned from Vienna to Warsaw (November, 1764).

<sup>39</sup> Mauritius, the scene of *Paul et Virginie*.

<sup>40</sup> A town on the southeastern coast of Madagascar.

<sup>41</sup> Bernardin incurred the displeasure of the leader of the mission to Madagascar even before he left France. Souriau says (*op. cit.*, p. 92): "Bernardin refuse de descendre à Madagascar où l'animosité de son chef l'annihilerait, et débarque au Port-Louis" (Ile de France).

<sup>42</sup> "par une suite de l'intempérie d'un pays qu'il ne connaissait pas."

<sup>43</sup> "Il s'en fallait bien que j'y fusse heureux."

<sup>44</sup> Monsieur Poivre. At first very friendly towards Bernardin, M. Poivre became vexed when the newcomer tried to seduce Mme Poivre who, in spite of her name, remained cold to all his blandishments.

<sup>45</sup> The Chevalier des Roches.



Ordinary, who in me beheld an Officer not of their Corps, my small pay as Captain, received in paper money, which lost 100 pr. Cent; & more than I can describe the deplorable condition of the Unhappy Blacks;<sup>46</sup> this continual prospect of the hardships of their race,<sup>47</sup> threw me into a profound melancholy. I solicited my return to France and obtained it.<sup>48</sup> I depended on<sup>49</sup> the credit of an Ambassador by whom I was sent to that Island; he had promised to attach me to his fortunes. I sent him some precious curiosities acquired at my own expense & from the generosity of some friends; he accepted them & offered me nothing more than an opportunity of returning as I went.<sup>50</sup>

I now resolved no longer to depend on<sup>51</sup> others. I was satisfied that Providence reigned over all nature, & that Mankind shared in the general concern,<sup>52</sup> notwithstanding their Disorders: I therefore determined to dig my own land for water<sup>53</sup> & not depend on my Neighbour. I then took my Pen altho' I had already made an unsuccessful effort: on my return from my Journeys to the North I had written a large Memoir on the subject of Holland, Prussia, Poland & Russia which I had overrun<sup>54</sup> and sent it to the Minister of foreign affairs [1766], but it produced no effect. I, however, predicted the partition of Poland by the 3 neighbouring powers. The next time<sup>55</sup> I resolved to make the public my judges. I wrote my voyage to the Isle of France & printed it without my name [1773]. It procured me some praise from the Journalists, but it made me enemies at Versailles; they could not pardon my having published the disorders of the Colony & deplored the fate of the unhappy blacks.

I was not discouraged. I extended my views & at the end of some Years retreat, published the 3 first volumes of my

<sup>46</sup> Slavery prevailed at that time in the Ile de France.

<sup>47</sup> "ce spectacle continuel de maux de toute espèce."

<sup>48</sup> Bernardin sailed from Port-Louis on November 9, 1770, and reached France about the end of May, 1771.

<sup>49</sup> "Je comptais beaucoup sur."

<sup>50</sup> "d'où je venais." The ambassador in question was the Baron de Breteuil, who, as a matter of fact, was very kind to Bernardin. From July to November, 1771, after his return from the Ile de France, Bernardin lived in the Baron's home in the *cul-de-sac de l'Orangerie, aux Tuileries*. For some unknown reason, the two men quarreled later. Concerning their relations, see Souriau, *op. cit.*, pp. 121-122.

<sup>51</sup> "mettre ma confiance dans."

<sup>52</sup> "je ne doutai pas qu'elle ne régnât aussi parmi les hommes."

<sup>53</sup> A favorite expression of Bernardin's.

<sup>54</sup> "parcourues."

<sup>55</sup> "Cette fois."

Studies of Nature with my name & my surnames [1784]. I there attacked all kinds of errors & abuses & I foretold an approaching Revolution if their remedy was not hastened.<sup>56</sup> This Work had the best success, passing thro' 5 successive Editions, before which time I had added two other Volumes.<sup>57</sup> This Work made my Circumstances easy & but for false Copies,<sup>58</sup> would have made my fortune. During the first Editions I received several Pensions from the Court without having solicited them. Louis 16 himself named me Intendant of the Garden of Plants & the Museum of Natural History [July 15, 1792-June 10, 1793]. I married<sup>59</sup> & had several Children.

I began to be happy when the Revolution which I predicted arrived. I lost my place, my pensions & almost all my means.

Thus have I passed in the voyage of life, like the greater part of mankind, crossed by Tempests,<sup>60</sup> prejudices, bad fortune, sickness, War, lawsuits, Calumnies, Counterfeits,<sup>61</sup> & Bankruptcy [*sic*], as well public as private.

Finally the star of our illustrious Emperor, Bonaparte, has dissipated all those clouds. He has rebuilt part of my fortune by several Pensions, to which he added the Cross of honour [May, 1806]. His brother Joseph, King of Spain, put the finish to it<sup>62</sup> by a pension of 6 thousand Francs. I owe these unsolicited favours entirely to the natural beneficence [*sic*] of these two Princes.

I am equally happy on the side of Nature. I have two amiable Children; my daughter *Virginie*, aged 14 years, educated at Écouen<sup>63</sup> by order of the Emperor, & my son *Paul*, 12 years old, who studies in my Neighbourhood. I early lost their mother, but I found in a second wife a rare woman who has raised them from infancy & who takes care of my old age with equal affection.<sup>64</sup> I am 72 years old and enjoy health

<sup>56</sup> "si on ne se hâtait d'y remédier."

<sup>57</sup> "j'en fis successivement cinq éditions, en y ajoutant deux volumes."

<sup>58</sup> "les contrefaçons."

<sup>59</sup> On October 27, 1793, Bernardin married Félicité Didot, daughter of the publisher of *Études de la nature*. The marriage was none too happy. Félicité died on December 18, 1799.

<sup>60</sup> "à travers toutes les tempêtes."

<sup>61</sup> "les contrefaçons."

<sup>62</sup> "y a mis le comble."

<sup>63</sup> Twelve miles from Paris. In 1807 Napoleon made the château of Écouen one of the schools for the daughters of the members of the Legion of Honor.

<sup>64</sup> On November 10, 1800, Bernardin de Saint-Pierre, aged sixty-three, married his second wife, Désirée de Pelleporc, aged twenty. This marriage was very happy. In 1807 Bernardin, in an outburst of affection, ended a letter to Désirée with these words: "Adieu, mon secrétaire, mon bibliothécaire, ma jardinière, ma cuisinière,

without Infirmary. Philosophy & the Muses have always their charms for me.

Two years ago I published a Drama on the death of Socrates [1808], to which I added several small pieces. At present I am employed on a long work<sup>65</sup> which I began many years since, providence having favored me with every means. I have a commodious & agreeable [*sic*] Hermitage at 7 leagues from Paris on the borders of the Oise.<sup>66</sup> I there spend, in perfect liberty, with a part of my family, the half of every month in fine Weather. Thus my Vessel so long beat about by the tempests, proceeds in peace, with favorable winds towards the port of life. Before the anchor must be thrown forever, I try to crown the Stern with some fresh flowers.<sup>67</sup>

O Wise Americans, if, as I have often wished, I could have happily cultivated a little corner of your vast Forests I should have been doubtless unknown to you. But if I have, in my rambles thro' the world, merited the monument of Friendship which you have erected to me in your Gallery,<sup>68</sup> I shall bless all the evils I have suffered.

Accept the sentiments of my Gratitude.

JACQUES HENRI BERNARDIN DE SAINT-PIERRE.<sup>69</sup>

Paris the 28 August 1809.

It will be observed that Bernardin de Saint-Pierre's account of his life is far from complete. Although the main events are given, many important ones are omitted; for example, his love affair in Poland with Princess Marie Misnik; his sojourn at Breslau; his voyage to the Cape of Good Hope; his relations with Jean-Jacques Rousseau, the *philosophes*, Mlle de Lespinasse, and the Necker family; his projects of colonization; his vigorous defense of his brother Du Tailli, who was accused of treason; his financial reverses; the rôle he played during the French Revolution; his professorate at the École Normale; and his admission to the French Academy. He also fails to mention several of his works, even *Paul et Virginie*. However, in spite of lacunæ, the autobiography undoubtedly served its purpose

ma garde-malade, l'institutrice de mes enfants, ma blanchisseuse, et pour tout dire en un mot, ma femme" (Quoted by Souriau, *op. cit.*, p. 346).

<sup>65</sup> *Harmonies de la nature*.

<sup>66</sup> Éragny-sur-Oise, where Bernardin de Saint-Pierre died on January 21, 1814.

<sup>67</sup> That is, with *Harmonies de la nature* and *L'Amazone*, a Utopian novel.

<sup>68</sup> "musée."

<sup>69</sup> Harvard University Library, X5.2F., no. 2, 6 pp., 4to.

beside Rembrandt Peale's portrait of Bernardin in the Philadelphia Museum; and, as Lieutenant-Colonel Largemain says,<sup>70</sup> it is especially interesting because, written only four years before Bernardin's death, it contains the author's final reflections on various phases of his checkered career.

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<sup>70</sup> *Revue d'Histoire littéraire de la France*, 1905, p. 668.

## A TRANSLATION OF POLIZIANO'S *ORFEO*

THE translation of Poliziano's *Orfeo* that here follows was undertaken in Rome in the winter of 1927-1928 as a bit of sabbatic recreation. It is now offered for publication with no other object than to render more accessible one more of the many works which American students hear about but do not always easily meet with. The present version is based on the text of Massimo Bontempelli, in *Il Poliziano, Il Magnifico, Lirici del Quattrocento* (Florence, 1925, pp. 65 ff.).

Angelo Poliziano, or, to give him his English name, Politian, was, in 1471, at the request of Cardinal Francesco Gonzaga, despatched to Mantua by Lorenzo de' Medici to prepare an entertainment for the reception of Duke Galeazzo Maria Sforza. The *Orfeo*, a lyric pastoral in dramatic form, prophetic of so much that was later to come, was the contribution of the brilliant humanist and poet to the Duke's entertainment. It stands close to the fountain-head of European secular drama.

The *Orfeo* exists in two forms, that known as *La Favola di Orfeo*, entirely without division into act and scene, which is here translated, and *Orphei Tragoedia*, divided into five acts, introducing among other changes a chorus of Dryads, and evidently aiming at something more classical than the popular form of the *Favola*. The revising hand was long supposed to be Poliziano's own but is now credited to another (Bontempelli, p. 80).

The excellent version made by John Addington Symonds (*Sketches and Studies in Italy and Greece*, Second Series, London, 1907, pp. 345 ff.), which was altogether out of my thought when I made my own and with which I have no desire to challenge comparison on poetic grounds, follows the *Tragoedia* in the main, omitting however the division into acts and retaining the "announcement of the Feast" from the *Favola*. So here at least is the only English translation, I believe, of the *Orfeo* as Poliziano originally wrote it, and presumably the only form known to him.

While of course not absolutely literal, for the most part the present rendering follows line by line the original and seeks to reproduce its rhyme scheme and varying movement. Where the author imparts a certain realistic character to the speech of his shepherds, I have endeavored to follow him. I have written "Orfeo" instead of "Orpheus," a good English form anyway, in order to remind the reader of the popular tone of the original; but I accent it on the first syllable in the English manner and not on the penult, a liberty which Italian verse permits. In other proper names the Italian forms are given except where they would needlessly perplex. The stanzas of Orfeo's concluding lament are intentionally a trifle more vague than the original.

ANGELO POLIZIANO

*The Fable of Orfeo*

1471

MERCURY *proclaims the festival.*

Silence. Give ear. A simple shepherd swain,  
Son of Apollo, Aristeo hight,  
Burned with a love he knew not to restrain  
For Orfeo's wife, Euridice the bright;  
Upon a day, pursuing her amain,  
The cause was he of her unhappy plight:  
For fleeing him along the waterside  
A serpent stung her, of the which she died.  
Orfeo singing bore her back from Hell

But might not all the stern condition keep;  
For gazing back at her he loved so well  
She was thrust down again into the deep:  
Nor woman after might his love compel,  
And women's vengeance he in death did reap.

*Follows a THRACIAN SHEPHERD, and says:*

Hearkye, good folk, I wish ye health and mirth,  
That Mercury be come from heaven to yearth.

MOPSO, *an aged shepherd.*

One of my white calves hast thou chanced to see,  
Upon his front a black spot, and ye will,  
And two red feet, and red his flank and knee?

ARISTEO, *a young shepherd.*

Good Mopso, seated here beside the rill,  
No cattle have I seen the livelong morn,  
But I have heard them lowing on the hill.  
Go, Thyrsis, heark if sound of them be borne.  
And, Mopso, here with me a while abide:  
I would thou listened to my plaint forlorn.  
In yonder grot I yesterday espied  
A nymph that passeth Dian in her grace,  
A gentle lover walking by her side:  
And looking on her more than mortal face  
I felt my heart stricken within my breast  
And all my wits to madness yield their place.  
Wherefore of no delight am I possess'd,  
But always fasting weep my sorry plight,  
And in my bed know neither sleep nor rest.

MOPSO, *a shepherd.*

My good Aristeo, love hath set alight  
A flame which, if not quenched speedily,  
Will all as soon thy mind's peace put to flight.  
Love, be ye sure, of old is known to me,  
How hard to be controlled, once given sway.  
Seek speedy cure, while any cure may be.  
If thou dost choose, Aristeo, love's hard lay,  
All care of bees and herbs from thy poor head,  
All thought of vine and flock, will steal away.

ARISTEO, *a shepherd.*

Mopso, thou tellest these things to the dead:  
Cease thou to squander words of such poor rate,  
Which down the wind unheeded all are sped.  
Aristeo loves, and would not change his state,  
Nor seeks a cure for his so pleasant pain:  
He praiseth love who knows its smart, how great.  
But if thou feelest for my present pain,  
Come, fetch from out thy pouch thine oaten reed:  
Here in the shade we'll musically complain,  
For she, my lady, loveth song indeed.

A SONG

To my sweet words, ye groves, pray you give ear,  
Since she will listen not, my nymph, my dear.



The lovely nymph is deaf unto my word  
 And cares not for my pipe's lamenting sound:  
 And, therefore, languish all my horned herd  
 And will not drink the streamlet any stound  
 Nor crop the tender herbage on the ground;  
 So much their shepherd woful is and drear.

To my sweet words, ye groves, pray you give ear.  
 In grief the flock and shepherd are at one,  
 But she my fond care flingeth quite away,  
 The lovely nymph that hath a heart of stone,  
 Iron or adamant, I rather say.  
 At my approach she fleeth without stay,  
 As lamb is wont to flee the wolf in fear.

To my sweet words, ye groves, pray you give ear.  
 Tell her, sweet pipe, that beauty flies away  
 Swift with the years and wasted in its store;  
 Tell her how time will bring it to decay,  
 And youth once spent renewed is no more.  
 Tell her of beauty's use to learn the lore;  
 For roses fade with the departing year.

To my sweet words, ye groves, pray you give ear.  
 Carry, ye winds, the verses I have sung  
 Unto her ears, unto my nymph unkind:  
 Tell her how many tears from me are wrung,  
 Beseech her cruelty to grow more kind:  
 Say to her that my life doth fleet away  
 As hoar-frost melteth if the sun appear.

To my sweet words, ye groves, pray you give ear;  
 Since she will listen not, my nymph, my dear.

MORPO, *the shepherd, replies, and sayeth thus:*

Ay, not more pleasant is the noisy clatter  
 Of waters that come down the rock a-tumbling,  
 Or when a little wind begins to chatter  
 Among the pine-tree tops which answer rumbling,  
 Not so solacious, these, as that same matter  
 About which thou so musically wert grumbling:  
 If she but heard, she'd come to heel right merrily.  
 But yonder Thyrsis limping homeward wearily.

MORPO *continueth.*

Well, what news of the calf? Haply he's found?



THYRSIS, *his boy, replieth:*

He is; and would his neck were broke in three!  
No thanks to him my guts are all still sound,  
So hard he ran about to butt at me.  
At last I got him with the flock in pound,  
Which with his calfship's taste did not agree,  
For I can tell ye, he'd stuffed his belly first  
There in the field till he was like to burst.

But I espied a damsel debonair

Gathering flowers on the mountain side.  
Venus herself I trow is not more fair,  
Moves with more grace, nor hath a nobler pride.  
She speaks and sings with eloquence so rare  
The very streams to hear would turn aside.  
Her face of snow and roses, her head of gold,  
And white the robes that, lonely, her enfold.

ARISTEO, *the shepherd, saith:*

Stay thou, Mopso, I follow forth apace,  
For it is she, 'tis she, of whom I told.

MOPSO, *the shepherd.*

Take heed, Aristeo, lest to some ill grace  
Thou come at last through being over bold.

ARISTEO, *the shepherd.*

Either today I look death in the face  
Or prove the power which my fate may hold.  
Do thou stay, Mopso, here beside the rill;  
I go to seek her out upon the hill.

MOPSO, *the shepherd, saith thus:*

What think ye of the master, Thyrsis, say?  
There's madness surely in these sudden flaws.  
Thou should'st have told him plainly, by my fay,  
What misery this love of his would cause.

THYRSIS *replieth:*

O Mopso, the servant's part is to obey;  
He is a fool who gives his master laws.  
I know that he is wiser far than we;  
The cattle are concern enough for me.

ARISTEO *flying to EURIDICE saith thus:*

Sweet maiden, wherefore dost fly me?  
I who adore thee so dearly,  
Whom more than heart or life itself I treasure.

Do not, sweet nymph, deny me.  
 But to my words hearken merely;  
 'Tis love I bring without or stint or measure.  
 No savage beast to fray thee  
 Am I, but thee to pleasure  
 I, thy fond lover, bid thee a moment stay thee.  
 But since thou wilt not attend me,  
 My soft prayer still denying,  
 Needs must I follow flying.

Thy pinions, Love, thy pinions swift now lend me!

*Pursued by ARISTEO, EURIDICE flyeth into the wood where stung by the serpent she crieth out, and ARISTEO likewise.*

ORFEO upon the mountain singing to the lyre these verses in Latin that follow was broken in upon by a shepherd bringing the news of the death of EURIDICE.

*O meos longum modulata lusus  
 Quos amor primum docuit iuventam,  
 Flecte nunc mecum numeros novumque  
 Dic, lyra, carmen.<sup>1</sup>*

A SHEPHERD announceth to ORFEO the death of EURIDICE.

Direful tidings, Orfeo, I have brought:  
 Thy loveliest nymph, alas, is now no more.  
 To flee Aristeo's proffered love she sought,  
 But when at last she gained the hither shore  
 A dreadful serpent, who his poison wrought  
 Amidst the flowers, stung her heel so sore  
 That all his venom through her veins was spread:  
 She fled no more; 'twas life itself that fled.

ORFEO thus laments the death of EURIDICE.

Then let us weep, my lyre unconsoled;  
 We of our wonted mirthful lays are shorn.  
 Weep while the heavens on their course are rolled,  
 Nor Philomel dare lift her voice forlorn.  
 O sky, earth, sea, O fortune uncontrolled!  
 How may such sorrow as is mine be borne?  
 My fair, my more than life, Euridice,  
 What need I of this world, bereft of thee?

I must unto the gates of Hell descend,  
 To see if mercy there may yet be shown.

<sup>1</sup> In the editions follows a long Latin ode in honor of Cardinal Gonzaga which apparently did not form part of the original representation.

Haply the stern decree somewhat will bend,  
My lyre sweet, at thy melodious moan.  
And Death itself a drop of pity lend.  
With song ere now we've stirred the very stone,  
And brought the deer and tiger to agree,  
Turned back the streams and moved the forest tree.

ORFEO *singing.*

Pity, oh pity, on a lover's woes,  
Kind pity seize ye, spirits of the deep.  
I take the way that Love unto me shows,  
Flown hither on his mighty pinions' sweep.  
Cease, Cerberus, cease; thy wonted rage compose;  
When thou shalt know my griefs, then wilt thou weep,  
Not only thou, for pity of my case,  
But all who dwell within this unlit place.  
No need at me, ye Furies fell, to roar,  
No need to coil your serpent locks at me:  
Knew ye but half my sorrow's boundless store,  
Ye, too, would weep for very company:  
Give room then to a wretch upon the shore,  
Whose foe is Heaven and all beneath that be,  
Who Death for mercy—no less—supplicates:  
Wherefore for him cast up the iron gates.

PLUTO *full of wonder saith thus:*

What is this man that yonder I discern  
Who moves the whole abyss with melody?  
Ixion's rolling wheel hath ceased to turn;  
Sisiphus panting on his stone doth lie;  
The Danaids stand beside an empty urn;  
And Tantalus' grasp the waters cease to fly:  
And Cerberus gapes in wonder his three jaws  
At such lament, and e'en the Furies pause.

MINOS *to PLUTO:*

Who yonder comes hath broke the Fates' decree  
That one not dead no entrance here may gain.  
Belike, O Pluto, of thine empery  
He means to cheat thee by some subtle train.  
The others who have hither passed, as he,  
The gate which easily may not ope again,  
Have been to thee but cause of shame and grief.  
Pluto, take heed; he hatcheth some mischief.

ORFEO *kneeling before* PLUTO *saieth thus:*

O sovereign lord of all the folk that dwell  
Beyond the reaches of supernal light,  
Whom all that Nature fashions fair and well  
Beneath the heavens bows to in thy might,  
Hearken of these my woes the bitter well.  
'Tis Love that leads me hither to thy sight:  
I am not come the hound of Hell to bind,  
But only that my lady I may find.

A serpent lurking in the blossomy grass  
Hath reft from me my lady and my heart:  
Since when my days so sorrowfully pass  
That uneath may I bear the bitter smart.  
But if the memory be not gone, alas,  
Of former love in which thou had'st a part,  
If aught of the old rapture yet remain,  
Euridice, my fair, give me again.

All things that are at last to thee return,  
All mortal life hath ending here in thee;  
Yea, all for whom the horned moon doth burn  
Are subjects of the realm thou hold'st in fee;  
Or long or short on earth be his sojourn,  
This path he follows, whoso that he be.  
This is the utmost bourn of our endeavor,  
And thine the power then, O King, forever.

My lady then will be thy servant here,  
When by consent of Nature she be slain.  
Now the unmellowed cluster dost thou shear,  
Thy sickle slits the tender vine in twain.  
Is it meet to cut the seed-corn when the ear  
Is all unfattened with the ripening grain?  
My hope, my lady, pray thee, to me render!  
Nay, do not give; I ask but that thou lend her.

By Acheron's dark waters I implore,  
By the dread Stygian pool I thee entreat,  
By Chaos, which the world in travail bore,  
By boiling Phlegeton's upwelling heat,  
By that same fruit, O Queen, thou loved'st of yore,  
What time thou first did quit our earthly seat:  
By these I ask, and swear, if Fate deny,  
I turn not back: I ask but here to die.

PROSERPINA to PLUTO saith thus:

I had not thought, most dear my lord, that e'er  
Pity should raise her head within our court,  
But now I see her reigning everywhere  
And my own heart make wholly her resort.  
All they who here eternal torments share,  
Yea, Death itself, beweepe his woful sort.  
Wherefore I would thy justice spoke him fair,  
By virtue of his song, his love, his prayer.

PLUTO replieth to ORFEO and saith thus:

I yield her thee, but this condition place,  
That she shall follow thee up the dark road,  
And never must thou look upon her face  
Till thou hast won to mortal men's abode;  
Else is she snatched straightway from thy embrace,  
And all my favor is in vain bestowed.  
My sceptre bows, O Orfeo, to thy lyre;  
Do thou in turn put rein on thy desire.

ORFEO returneth, having won EURIDICE, singing certain cheerful and  
*apt verses drawn from Ovid:*

*Ite triumphales circum mea tempora lauril  
Vicinus Euridicen, reddita vita mihi est.  
Haec est praecipuo victoria digna triumpho:  
Huc ades, o cura parte triumphae meae!*

ORFEO singing turneth about.

EURIDICE laments with ORFEO as she is by violence taken from  
him.

Alas, that Love should be  
The parting of us twain!  
O rudely do I feel me torn from thee  
Nor thine can be again.  
My yearning arms stretch forth; I may not dwell.  
I am drawn backwards; my Orfeo, fare thee well.

ORFEO following EURIDICE saith thus:

Euridice, my love,  
Alas, thus rudely art thou torn from me!  
Death, Fate, and Heaven itself are turned my foe.  
Too greatly daring, alas, that love should be!  
Once more it doth behoove  
Back to the dim Plutonian court I go.

ORFEO turning once more to go back to PLUTO, a FURY standeth in his road and saith thus:

Not one foot further: here is fixed thy term;  
Here with thyself eternally complain.  
Thy words are all in vain,  
Vain thy lament. The Fates' decree stands firm.

ORFEO lamenteth his fate.

Where are the doleful verses that shall bear  
The heavy burden of my weight of woe?  
Where are there tears enough to drown my care  
Though tears in streams continually flow?  
Yet long as I must breathe this mortal air  
Lament I must, whereso I ride or go,  
Therefore, since fortune proveth thus unkind,  
On woman's love is set no more my mind.

Henceforward other flowers charm mine eye,  
Still other springs their blooms for me unfold,  
Where lusty youths in merry revelry  
Do nothing of the sweets of love withhold.  
Of women let none speak when I am by,  
For she is dead who had my heart in hold.  
Of women let none speak, in short and plain,  
Who me in speech would henceforth entertain.

How wretched he whose will is given in fee  
To woman, and for her is sad or gay,  
Or who for her yields up his liberty,  
Taking fair glances and false words in pay!  
Light as the wind-tossed leaf upon the tree,  
She will, she won't, a thousand times a day:  
Flee, she will follow; follow, she will flee;  
Inconstant as the billows of the sea.

Example take of Jove himself who wooed  
The lovely Ganymede and hath delight  
With him in heaven. Phoebus hot pursued  
When of young Hyacinthus he had sight:  
And Hercules who all the world subdued  
Was vanquished at last by Hylas' might.  
So were it best to break the bands and flee  
The cruel weight of woman's tyranny.

*An enraged BACCHANTE summons the sisterhood to the death of ORFEO.*

Behold the man who scorns the nuptial vow!  
O ho, my sisters, slay the miscreant, slay!  
Fling up the thyrsus, tear the sturdy bough,  
With stone and firebrand about you lay!  
Uproot the sapling; hasten thou, and thou,  
The utmost penalty his flesh can pay.  
Tear out his panting heart in sacrifice!  
He dies, the miscreant, he dies, he dies!

*The BACCHANTE returneth with the head of ORFEO and saith thus:*

O ho, ho, ho, the miscreant is dead!  
Evoe, Bacchus, Bacchus! Praise to thee.  
Through all the wood his tumbled corpse hath bled;  
Drunk with his gore is every bush and tree.  
Limb from limb his body have we shred,  
Scattering the fragments wide in ecstasy.  
Go, rail on women now; we give thee leave.  
Evoe, Bacchus, thy sacrifice receive!

*SACRIFICE of the BACCHANTES in honor of BACCHUS.*

Each one, Bacchus, worship thee!  
Bacchus, Bacchus, eù oè!  
Fill the cup, come fill the cup,  
Gather round, and merrily clink!  
Pour till they are all filled up;  
Then I will drink and you shall drink  
And quaff it off in half a wink;  
But none shall drain so soon as me.  
Each one, Bacchus, worship thee.

Empty is my drinking horn;  
Pass this way the flowing tun.  
Round and round the hill doth turn,  
Round and round my brains are spun;  
Hither, yonder, each doth run:  
Which of them, perchance, is me?  
Each one, Bacchus, worship thee.

I am all but dead of sleep;  
Am I drunk or am I not?  
None may now her footing keep.  
Ye are drunk, full well I wot;  
List to me, I'll tell ye what:

Fill the cup and drink with me!  
Each one, Bacchus, worship thee.  
Bacchus, Bacchus, shout each one;  
Serve in fresh cups, cups enow;  
Justice on them then be done:  
Do thou drink, and thou, and thou.  
I must cease from dancing now.  
Each one shout eù oè;  
Each one, Bacchus, worship thee.  
Bacchus, Bacchus, eù oè!

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## ITALY AND THE AMERICAN WAR OF INDEPENDENCE

THE Italians of the eighteenth century, chafing under tyrannical and despotic forms of government, followed with great interest the American War of Independence. Reports on the progress of the struggle, on the outcome of various battles, the advance or retreat of the fighting armies, the achievements or failures of the leading generals, appeared regularly in several newspapers in Italy, such as the *Gazzetta Universale* or the *Notizie del Mondo*, and were read with the utmost eagerness. Divided and disorganized, but longing for liberty, Italy deeply sympathized with America's efforts to gain her freedom and wished her success in her noble undertaking.

One of the most interesting figures connected with this period of American history is Filippo Mazzei. During his residence in London in 1767, where he was engaged in the import and export trade, he met Benjamin Franklin who introduced him to several of his American friends. Having been repeatedly urged by them to come to America, he finally decided to do so, and since most of his new acquaintances were from Virginia, he chose that region for his destination. He first went back to his native Tuscany, however, to inform the Grand Duke of the journey which he was contemplating with the fervent hope that it would prove highly profitable not only to himself, but also to the land of his birth. He asked His Highness to coöperate in this new venture by giving him permission to export agricultural implements, cuttings from vines, plants and other articles still unknown in this country, and also to take with him a number of peasants who would cultivate his lands here. His request being readily granted, Mazzei, after completing the necessary arrangements, set out immediately. He sailed from Livorno on September 2, 1775, and arrived at Williamsburg at the end of the following November. On his arrival in that city he was welcomed by George Washington, "che fu poi quel generale che tanto contribuì col

senno e colla mano allo stabilimento della libertà americana." He was warmly received also by Thomas Jefferson, at whose house he stayed for a few days. Through him he acquired a vast tract of land, not far from Jefferson's own residence, and settled there. Mazzei's relations with this great American became more and more intimate as time passed. Through his association with him, he became actively interested in the public affairs of this country, often giving evidence of much competency and far-sightedness in his judgment of political events. By closely following the policy of the Court of St. James, Mazzei came to the conclusion that a break with America was inevitable. If a fight for liberty were to ensue, and if the Americans should gain their freedom, he thought something should be done to prepare them for the establishment of a good government. In order to contribute to this end he undertook the publication of a periodical, soliciting and securing the support and coöperation of many of his influential friends.

When the report spread of the landing of English troops at Hampton, he and Jefferson enlisted as privates in a regiment at Williamsburg. Mazzei had three rifles, he tells us in his Biography; one of them was for himself, another he gave to Bellini, and the third he intended to leave with a member of the household who was to watch over his house during his absence. But his servant Vincenzo insisted on having it himself, saying to him firmly: "Master, you still have one rifle; if you let me have it, well and good; if you won't let me have it, I'll take a club and go through the woods with that, but I want to come with you by all means." Upon hearing these words, Mazzei could not but satisfy his servant's desire. They all started out on horseback for Hampton, which was 200 miles distant, and on the way they were joined by other regiments. In one of these were the two Madison brothers, the elder of whom, James, then 22 years of age, was to become President of the United States. In the course of their journey Mazzei and his party also met Patrick Henry "whom no one excelled in eloquence and patriotism."<sup>1</sup> As the English had

<sup>1</sup> *Memorie della Vita e Peregrinazioni del Fiorentino Filippo Mazzei*, 2 vols., Lugano, 1845.

left Hampton before the arrival of the Virginia troops, the latter disbanded, and Mazzei proceeded to Richmond where a convention was held with Jefferson as its Chairman.

After America's Declaration of Independence, Mazzei offered to coöperate with Jefferson in the formation of a good government. His services were accepted, and from that time on, as he says, he was more occupied with the affairs of the American nation than with his own. Indeed his contribution was a valuable one, and worthy of much greater consideration than it has generally received. Thanks to his personal achievements and partly also to the high regard which Jefferson openly professed for his character and ability, he became very popular in Virginia. On several occasions, and especially when Jefferson was away, many came to him for advice and guidance in political matters. Moreover, when a commission of five was appointed for the study of all existing codes of laws which would assist in the establishment of the best form of government, Jefferson, as a member of it, often consulted him on questions of the utmost importance. This he did, for instance, in connection with slavery. Evidently Jefferson's opinion was that all slaves should be set free immediately. But Mazzei, and with him George Mason, held a different view. They pointed out that slaves should be educated to appreciate the value and use of liberty before it should be granted to them; otherwise the negroes, who were far superior in number, would be apt to look upon the abolition of slavery as an indication of fear on the part of the government and to refuse to work any longer, resorting to stealing and murder for a livelihood. In accordance with this suggestion laws were passed compelling the slave owners to send negro children to school, with the understanding that liberty be given to those who should prove themselves worthy of it.

Mazzei talked over privately with the leaders of the state matters which would come up later for discussion at the Assembly. He also devoted a great deal of attention to religious problems, and preached on religious liberty and tolerance to congregations of various denominations.

In 1775 Mazzei was appointed business agent in Europe for

the State of Virginia. The ship on which he sailed was captured by a privateer. He was made prisoner and taken to New York. Before they could capture him, however, he succeeded in throwing overboard a little bag in which he kept a memorandum of the various articles which he was to purchase in Europe, as well as his credentials and government instructions. Accordingly when he was searched by the commander, nothing could be found on him which would reveal his identity. After having been confined to Long Island for three months he left for Ireland, whence he secretly sailed for France. In Paris he spent some time with Franklin and discussed business and political matters with him. Through him also he made the acquaintance of many eminent Frenchmen. From Paris he returned to Tuscany and, in the course of several interviews that he had with the Grand Duke, he pointed out to him the justice of the American cause, and strongly urged him to establish commercial relations between Tuscany and Virginia.

While in Italy Mazzei contributed a number of articles to the *Notizie del Mondo* with the definite purpose of refuting the foreign news published in the *Gazzetta Universale* through the medium of a certain Mr. Mann who was an English sympathizer.

In 1783 Mazzei went back to Virginia to report to the government on what he had accomplished while abroad. In testimony of his efficiency and success, John Adams wrote from Paris:

"Mr. Mazzei has uniformly discovered in Europe an attachment and zeal for the American honour and interest, which would have become any native of our country." On his return to France, where Jefferson had also gone in the capacity of Minister Plenipotentiary as Franklin's successor, Mazzei wrote his *Recherches historiques et politiques sur les États-Unis de l'Amérique Septentrionale*. These were intended to be a refutation of the works which the Abbé Mably and the Abbé Raynal had written on America. In writing them he received the encouragement and commendation of Condorcet.

After 1785 Mazzei was privy councilor to the King of Poland and, because of his new occupation, his connections with America were naturally not so close as before.

It is regrettable that a fuller account of the services which he rendered to this country is not available. Unfortunately, all the documents which could throw further light on this subject were left by him in Virginia. His hope to return was not fulfilled; and when at the age of seventy-nine he decided to write his Memoirs, he had to work without the aid of these papers. The fact remains, however, that as a zealous republican, as a lover of freedom, and an enemy of intolerance, Mazzei made a very important contribution to American democracy. His good friend Thomas Jefferson, on being informed of his death in 1816, wrote:

"I learn this event with great affliction, altho' his advanced age had given reason to apprehend it. An intimacy of forty years has proved to me his great worth, and a friendship which had begun in personal acquaintance, was maintained after separation, without abatement by a constant interchange of letters. His esteem too in this country was very general; his early and zealous coöperation in the establishment of our independence having acquired for him here a great degree of favor."<sup>2</sup>

While Mazzei offered his services to America, and many other Italians joined the colors and acquired honor in the field, Italian patriots at home espoused the American cause. Its dominating figure, George Washington, both as general and statesman, completely captivated their minds and hearts.

Between 1781 and 1783 the famous poet Alfieri composed a number of odes on *L'America Libera*, extolling the brilliant exploits of Washington and Lafayette and rejoicing over the successful conclusion of the war. He sent one of these odes to George Washington through Count Adriani of Milan, and, as a further token of his profound admiration for the great American, he dedicated to him his tragedy *Brutus I*. The dedication reads as follows:

AL CHIARISSIMO

E libero uomo

IL GENERALE WASHINGTON

Il solo nome del liberator dell'America può stare in fronte della tragedia del liberatore di Roma.

<sup>2</sup> *The Works of Thomas Jefferson*. Collected and Edited by Paul Leicester Ford, New York, 1905, vol. XII, p. 21.

A voi, egregio e rarissimo cittadino, la intitolo io perciò, senza mentovare nè una pure delle tante lodi a voi debite, che tutte oramai nel sol nominarvi ristrette esser reputo. Ne questo mio brevissimo dire potrà a voi parere di adulazione contaminato; poichè non conoscendovi io di persona, e vivendo noi dall' immenso oceano disgiunti, niuna cosa pur troppo abbiamo comune fra noi, che l'amor della gloria.

Felice voi, che alla tanta vostra avete potuto dar base sublime ed eterna! l'amor della patria dimostrato coi fatti. Io, benchè nato non libero, avendo pure abbandonato in tempo i miei Lari, e non per altra cagione, che per potere altamente scrivere di libertà, spero di avere almeno per tal via dimostrato quale avrebbe potuto essere il mio amor per la patria, se una verace me ne fosse in sorte toccata. In questo solo aspetto, io non mi credo indegno del tutto di mescolare al vostro il mio nome.<sup>2</sup>

The patriot and historian Carlo Botta,<sup>4</sup> like Alfieri, deeply loved Washington not only because of the marvellous aptitude for leadership which he had shown both at home and on the battlefield, but also and above all because of his extraordinary modesty and simplicity of manners, which formed a remarkable contrast with the peculiar qualities of some of the most prominent men in European politics.

"Io adoro Washington," he wrote, "di cui tanti in questa Europaccia parlano, e cui pochi imitano. Mi pare di essere galantuomo, poichè con tanto ardore io amo quel grande Americano; ei morì all' aratro e non cinguettava su per le panche per far parlare il mondo di sè."

In a sonnet which he dedicated to Mrs. George W. Greene, the wife of one of his dearest friends, Botta professes his love of liberty, and takes special pride in associating himself with such men as Washington and Jefferson.

<sup>2</sup> Parigi, 31 decembre, 1788.

<sup>4</sup> Botta was born in San Giorgio Canavese in Piedmont in 1766 and received his degree in medicine from the University of Turin at the age of twenty-two. In 1795 he was imprisoned for political reasons and, upon being released a year later, he migrated to France. Soon after, however, he was sent back to Italy with the French army to which he had been attached as surgeon. At first Botta welcomed Napoleon and French domination in Italy, but later he became a staunch supporter of the unity and freedom of his country. In 1814 he returned to France, where he wrote most of his works, including his *History of the American Revolution*. Botta attained great distinction both as a scholar and a writer. For a time he was Rector of the University of Rouen. He died in Paris in 1837.



"Qui scrisse un uom di libertà amico,  
Qui scrisse un uom che a Washington fu tromba,  
Qui scrisse un uom che a Jefferson fu caro,  
Qui scrisse un uom che della serva Italia  
Pien di sdegno e di dolor le sorti pianse."

Another Italian who paid homage to Washington's genius was Luigi Castiglioni, one of the first visitors from Italy to the United States. In 1785 during his sojourn in this country, he called on the distinguished General at Mount Vernon and spent a few days with him. Referring to him in his *Viaggio negli Stati Uniti dell' America Settentrionale* he says:

"Heaven grant that by living many years he may be for a long time an example of virtue and ability to his countrymen, as he has been an example to Europe by the victories which consecrated his name to eternal fame."

In 1820 the sculptor Canova paid tribute to Washington in a marble statue which was raised to his memory in the Capital of the United States, but which was unfortunately destroyed by fire thirty years later.

The esteem and veneration for this great American, which were so pronounced in the men we have referred to, were general throughout Italy. Washington's name was on everyone's lips, and was dearly cherished by all Italians. An amusing incident connected with Washington Irving's visit to Italy in 1805 is a good illustration of this fact. Mr. Irving, in going to that country, had brought with him a number of letters of introduction to men of prominence there. One of them was addressed to a well-known banker Signor Torlonia. His travelling companion, John Cabell, judging, as a result of his own experience, that it would not be of much value to him, advised him not to use it. Irving followed his suggestion and attended Signor Torlonia's reception without it. The latter welcomed him most cordially.

"He gave him a general invitation to 'conversaciones' that were held twice a week at his house, offered to introduce him to a 'conversazione' of nobility on the following night, and through his stay continued to treat him with marked politeness and civility, to the no small surprise of Cabell, who was at a

loss to account for the difference between the reception of Irving and his own. Irving jocularly ascribed it to the superior discrimination of Torlonia. The joke was turned upon him, however, when he came to make his adieus, and Torlonia, calling him aside, said, 'Dites-moi, Monsieur, êtes-vous parent du Général Washington?' (Tell me, sir, are you a kinsman of General Washington?) It was to the name of Washington and the supposed relationship it indicated to the Father of his Country, that he was indebted for his extra attention."<sup>5</sup>

In connection with the American War of Independence it is interesting to note that the Italian, Carlo Botta, already mentioned, was the first to write a history of it. His *Storia dell' Indipendenza Americana* was the first work of its kind ever written in any language. It was published at the author's expense in 1809 and reprinted in Milan in 1819 and in Florence in 1856. It was also translated into French and English, but while the translations proved highly profitable to the translators, Botta derived no profit at all from them. On the contrary, his History, which cost him three years of constant labor, was a financial failure, in so far as he himself was concerned. In order to be of assistance to his sick wife, he was compelled to sell, at the mere cost of paper, all the copies he had left from his private sale of the book, losing thereby 600 lire.

In the following letter to his friend George Washington Greene, dated March 30, 1835, Botta tells us how he happened to hit upon the idea of writing that work.

"You ask," he says, "how the desire came to me to write the History of American Independence. About the year 1806 there was in Paris Madame Beccaria, daughter of the celebrated Marquis Beccaria, author of the famous book *Dei Delitti e delle Pene*, and mother of Signor Alessandro Manzoni, whose name has become very famous through his prose and poetic works. Even then she was already Madame Manzoni, but they called her Madame Beccaria, in order to indicate thereby her glorious origin. I frequented her house in the evening with many others, who were fond of conversing with a beautiful, virtuous, and witty woman. One evening the question came up as to what modern theme might be a suitable subject for an epic poem. Some said one thing, others another, finally they all

<sup>5</sup> Pierre E. Irving, *The Life and Letters of Washington Irving*, London, H. G. Bohn, 1864, I, p. 74.



agreed that only one modern event could serve that purpose, namely the American struggle which gave the United States their independence. On the way home from there, as I was crossing the square which was then called after the Revolution, and is now Concord Square, I kept thinking to myself: 'If that is a suitable subject for a poem, why can't it be for a history?' It seemed, as it really is, that it could be: and as I felt that I had a natural inclination for historical works and indeed had already thought of writing one, I proposed to write the history of America's independence. I searched carefully everywhere, looked into every nook and corner for material, then I wrote, and that is how my *History of America* came to light."<sup>6</sup>

When his work was completed, Botta sent a copy of it to Jefferson. The latter read it very carefully and, being sensible of its high value, was anxious to get it translated into English and published. In fact he had already engaged a very competent person to undertake it, when the appearance of Mr. Otis' translation, which greatly pleased him, made him give up the idea of going on with his own.

"It is well done," he wrote to David Baillie Warden<sup>7</sup> in 1820, "and I am anxious to send a copy to Mr. Botta, if I can find the means. The first difficulty is to keep it out of the French post office, which would tax it beyond its value, and you know my situation among the mountains of the country, and how little probable it is that I should meet with a passenger going to Paris. I will therefore address a copy through my friend John Vaughan of Philadelphia and request him to deliver it to some passenger from that place going to Paris. Would it be asking too great a favor of you to mention this, with my great respect, to Mr. Botta, supplying my inability to write?"<sup>8</sup>

Needless to say, this translation, which reached Botta in due time, was a matter of great gratification to him, not only because it was a clear evidence of the favorable reception

<sup>6</sup> *Lettere Inedite di Carlo Botta a G. W. Greene, Archivio Storico, nuova serie, Parte I* (p. 61), Firenze, 1855.

<sup>7</sup> Born in Ireland in 1788, Warden came to the United States when quite young. He was first appointed—doubtless because of his fluent knowledge of French—Secretary of the United States Legation in France, and later on Consul General at Paris, which position he held until his death in 1845. That he was also a man of scholarly attainments is manifest in his political and historical works.

<sup>8</sup> *The Works of Thomas Jefferson*, vol. XII, p. 81.

which his work had received in America, but also because Jefferson himself had taken such a kindly personal interest in it.

Commenting on Botta's *History*, John Adams wrote that it was indeed "the most classical and methodical, the most particular and circumstantial, the most entertaining and interesting narration" of the American War that he had ever seen.

America's War of Independence, as we have shown, greatly interested the Italians of that period. They followed it with the closest attention and with feverish anxiety. Its successful culmination, which marked the triumph of liberty and democracy, had a most powerful influence upon their minds. It gave them added strength and courage in their noble determination to rid themselves of despotic rule. It filled their hearts with renewed hope and confidence in their gigantic struggle against slavery and oppression, and thus contributed in no small degree to their ultimate freedom and independence.

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## MISCELLANEOUS

### THE SOURCES OF THOMAS CORNEILLE'S "DARIUS"

THE Darius theme has become a stereotyped one in modern literatures and opera. English, German, Italian, and French writers have extolled the exploits of Darius in prose and poetry.<sup>1</sup> In the history of the French theatre, we meet with the following plays published as indicated: 1573, *La Mort de Daire*, by Jacques de la Taille; 1626, *La Mort de Daire*, by Alexandre Hardy; 1642, *Le Couronnement de Darie*, by François le Metel de Boisrobert; 1645, *Artaxerxe*, by Jean Magnon; 1659, *Darius*, by Thomas Corneille; 1683, *Artaxerce*, by L'Abbé Claude Boyer; 1714, *Xerxès*, by Prosper Jolyot de Crébillon; 1718, *Artaxare*, by L'Abbé Pellegrin; 1723, *Alexandre et Darius*, by Goisseau; 1735, *Artaxerce*, by Deschamps; 1749, *Xerxès*, by P. Guillaume Vionnet; 1766, *Artaxerce*, by Antoine Marin Lemierre; 1808, *Artaxerce*, by Étienne Joseph Bernard Delrieu; 1810, *Artaxerce*, by Alexandre de la Ville de Mirmont. The first two of these dramas will intentionally be ignored since they deal with the death of Darius. The third and fourth can not be neglected because they have been offered as the main source of Thomas Corneille's tragedy in the only detailed investigation of this problem which has preceded mine. The present article attempts to show that this contribution by Max Goldstein (*ibid.*, pp. 54-64) is not convincing and that the suggestions relating to the origin of the play furnished by Gustave Reynier in his monograph *Thomas Corneille, sa vie et son théâtre* (Paris, 1892) are insufficient to solve the problem, and proposes Honoré d'Urfé's *L'Astrée* (Part IV, Book 10) as the work which most plausibly served as the inspiration for the writing of *Darius*.<sup>2</sup>

<sup>1</sup> M. Goldstein, "Darius, Xerxes und Artaxerxes im Drama der neueren Literaturen," *Münchener Beiträge zur romanischen und englischen Philologie*, LIV (1912), p. 3 et seq.

<sup>2</sup> The edition of *Darius* which I have used in this study is: *Le Théâtre de T. Corneille. Nouvelle édition, revue, corrigée et augmentée. Enrichie de Figures en Taille-douce. II. Partie. A Amsterdam, chez Zacharie Chatelain. MDCCXL. Darius has been translated into Dutch by Sybrand Feitama: Darius, treurspel, naar het fransche van den heere T. Corneille . . . verbeterd in dezen tweeden druk. Amsterdam, 1757.*

The same story had already been used by Du Ryer in his heroic tragi-comedy *Cléomédon* (1636).<sup>3</sup> The evidence, however, does not justify the assumption that Thomas Corneille used *Cléomédon* as an intermediary source. Corneille wrote *Darius* and had it put on the boards of the Hôtel de Bourgogne for the first time in 1659, as can be deduced from a letter written by the author to L'Abbé de Pure.<sup>4</sup>

The play is divided into five acts. The unities are observed. The dialogue is most lively where stichomythia is employed. Twenty years before the action starts, King Ochus of Persia, dreading a conspiracy similar to that which had been plotted against his father Artaxerxes, orders a wholesale slaughter of the courtiers. Tiribazus saves Darius, a nephew of the King, from the massacre and rears him under the name of Codomannus. In dying he leaves a note with Amestris, the King's sister, revealing the noble birth of Codomannus. She serves as a kind of *dea ex machina* when the son of Tiribazus later poses as Darius and attempts to usurp the throne. Codomannus renders great services at court and gains many victories on the battlefield. His love for the Princess Statira is reciprocated. King Ochus, grateful for the heroic deeds of Codomannus, promises to grant him any request he may make. The latter asks for the hand of the Princess. The King at first becomes indignant but, when the hero's identity is revealed by Amestris, he apologizes and orders his betrothal to Statira. To add a tragic element, the son of Tiribazus is ordered executed.

One notices immediately that the historical thread in *Darius* is very thin. The main character is known in history as Darius III or Codomannus, the son of Arsames and Sisymbis, who reigned from B.C. 336 to 330.<sup>5</sup> He is met with in Justin's epitome of Trogus Pompeius' *Historiae Philippicae*, the 44

<sup>3</sup> H. C. Lancaster, *Pierre du Ryer Dramatist* (Washington, 1912), pp. 72-75. I am indebted to Professor Lancaster, as well as to Professor Zdanowicz, for many valuable suggestions given me in the course of this investigation.

<sup>4</sup> Reynier, *op. cit.*, p. 19. It was dedicated to Monseigneur de Ris, "premier président du parlement de Normandie," and was first printed at Paris in the same year.

<sup>5</sup> Of the 13 personages who bear the name of Dareios in *Paulys Real-Encyclopädie der classischen Altertumswissenschaft . . . herausgegeben von Georg Wissowa*, the one who corresponds to the hero of our tragedy is listed there as Number 3.

volumes of which are no longer extant. A Latin edition of the epitome was published in 1581 at Paris, and a French translation of it in 1616, also at Paris. Book X abridged reads as follows:

1. "Artaxerxes [Mnemon], King of Persia, had 115 sons by concubines, but only 3 begotten in legitimate wedlock: Darius, Ariarates, and Ochus.

2. "Since Cyrus had been killed in the war against his brother, King Artaxerxes had married his concubine Aspasia. Darius demanded that his father should give her up to him, as he had given up the kingdom: who, out of affection for his children, at first said that he would do so; soon afterwards, moved by repentance so that he might creditably refuse what he had rashly promised, he put her in charge of the worship of the sun, an office which imposed perpetual chastity upon her. . . . While he [Darius] was contriving a plot against his father, he was apprehended with his associates, and paid the penalty for parricide to the gods who avenge paternal authority. . . . After this Artaxerxes died.

3. "The throne was inherited by Ochus who, dreading a similar conspiracy, killed [many of his] kinsmen and filled the palace with a massacre of princes, not being at all moved with pity for consanguinity, or sex, or age, lest evidently he should be considered more innocent than his parricidal brothers. And the kingdom having thus, so to speak, been purified, he carried on a war against the Cadusii. In the course of which a certain Codomannus went forth, with the applause of all [the Persians], to meet in single combat a champion of the opposing force, and, having killed the opponent, he brought back the victory to his fellow-soldiers as well as the glory which they had almost lost. For this noble feat the said Codomannus was appointed to command the Armenians. Some time later, after the death of King Ochus, he was chosen king by the people in memory of his former valor, and, that nothing might be lacking to his royal dignity, honored with the name of Darius."<sup>6</sup>

Although Thomas Corneille may not have used Du Ryer's *Cléomédon*, still it is likely that he did consult his translation of John Freinshem's *Supplements to the Life of Alexander the Great by Quintus Curtius*, which appeared in Paris in 1653. In Book II, chapter I, we find once more the name of Codomannus

<sup>6</sup> E. Pezanneux, *Justini Historiae Philippicae ex Trogo Pompeio* (Paris, 1903). The fate of the second son is explained in the last paragraph of Plutarch's *Life of Artaxerxes*. Ariarates (or Ariaspes) was craftily persuaded by Ochus to poison himself in order to avoid a cruel and ignominious death at the hands of his father.

together with an account of his royal birth and of his victory over the champion of the Cadusii. The only place in history where one meets the Statira, who is the heroine of the play, is in Plutarch's *Life of Alexander* (chap. 30), where passing reference is made to her captivity and death. An edition of Amyot's translation had appeared in 1578 at Paris. Thus only a modicum of history was used in *Darius*, and it is necessary to seek the main sources of the drama elsewhere. We are now prepared to take up the relative merits and demerits of the study made by the German investigator.

Goldstein proposes two plays by contemporaries of Thomas Corneille, one based on the other, as the main sources of *Darius*. He derives Magnon's *Artaxerxe* from Boisrobert's *Le Couronnement de Darie* which, in turn, he traces back to Plutarch with Aelian offered as the source for the character of Aspasia. Obviously these historical works cannot account for the plot of *Darius*; so he bases his effort to establish the lineage of *Darius* on linguistic evidence. His examples of verbal similarity are not convincing because they are not very much alike and because parallel passages are found in a more noteworthy work. He quotes the contention of Fritz Tenner (. . . *Boisrobert als Dramatiker* . . . I, p. 93) that *Darius* has "nichts gemein" with *Le Couronnement de Darie*, merely for the satisfaction of contradicting it. He takes his cue rather from Claude Parfaict (*Dict. des Théâtres de Paris*, II, p. 253) and states: "After we have unraveled the threads which bind *Darius* together with the *Couronnement de Darie* and *Artaxerxe* and have separated the historical background from the poetical trimmings, what is essentially worth knowing for our problem will have been said" (p. 62). The essential points which the scholar makes where he sees a similarity in expression not too far-fetched to be probable are three in number.

The first one deals with the presumably low birth of the hero. King Ochus has summoned Codomannus to appear before him and invites him to request any reward whatsoever and it will be granted. The King is shocked by the disrespect for royal blood when it is the hand of his daughter which is asked for as a reward. Codomannus boasts of his distinguished



service in battle and reminds Ochus that he is indebted to him for having saved and strengthened the kingdom. Ochus not only fails to fulfil his promise but accuses him of being ambitious. He tells the warrior that he ought to be thankful for having his life spared and goes so far as to insult him. The situation in Justin (Book X, 2) is too remote to offer an analogy. The German critic has discovered a similarity in the wording of the insult in the plays of Thomas Corneille and Magnon. Just as close a linguistic parallel was used almost a half a century before in *L'Astrée*.<sup>7</sup> In Magnon only the words correspond to those of Thomas Corneille. The circumstances giving rise to the insult differ. There it is not the King who refuses permission to an unknown warrior to marry his daughter, but it is the princess herself who rejects a courtier. In *L'Astrée*, however, the circumstances are identical with those of *Darius*.

The second similarity pointed out by the German scholar has been attributed by Reynier,<sup>8</sup> not to Boisrobert and Magnon, but to the imitation of a well-known scene of Pierre Corneille. It occurs in Act II, scene 4, which consists of a soliloquy by the hero who is in a fervent inner struggle and who vacillates before choosing one of the horns of the dilemma. Shall Codomannus reveal himself and avenge the affront? He checks himself in time to reflect that the man who has just insulted him is the father of his sweetheart. The analogy with *Le Cid*, Act I, scene 6, is obvious. Codomannus concludes by telling himself that the best remedy for his mental disturbance is to offer his life to the King and thus end all his torment. In Act III, sc. 4, in Act IV, sc. 6, and in Act V, sc. 3, he reaffirms his willingness to be slain. In this respect, he reminds one of Sabine, since he is ever ready to sacrifice himself but never finds anyone desirous of killing him. The influence of Pierre Corneille, who is said to have interested himself in every one of his younger brother's plays,<sup>9</sup> is reflected not only here but

<sup>7</sup> Part IV, Book 10 (Paris, 1647), pp. 1066-8, wherein Rosileon picks up the King's words and repeats them to himself. Likewise when Codomannus is alone (Act II, sc. 4) we hear an echo of the last line of the preceding scene: "Insolent, souviens-toi que tu me dois la vie."

<sup>8</sup> *Op. cit.*, p. 138.

<sup>9</sup> *Ibid.*, p. 83.

elsewhere in Darius. It is quite patent in the entire devotion to a single object on the part of three characters. Codomannus, the blind lover, sees naught before him but his beloved; his life matters little; he would gladly sacrifice it for her even if his only recompense be her tears. Similarly the princess has ever-present before her the ideal of her "gloire," while nothing can impede the conspirator from the golden crown. It must be recalled in this connection that Pierre Corneille also was certainly familiar with *L'Astrée* as is evident, e.g., by his direct reference to it in Act IV, sc. 1, of the *Suite du Menteur* (1643).<sup>10</sup>

In making his third point, Goldstein discovers a literary sister of Statira in the play of Boisrobert, and quotes Reynier<sup>11</sup> who finds the artificial love of the heroine already treated in the Artaban-Elisa thread in volume three of La Calprenède's *Cléopâtre*. It is by no means certain that this love motive of Statira, guided by the mind rather than by the heart, is taken from La Calprenède. As a matter of fact, such a method of analyzing one's affection was in the air: it was the spirit of the time, it was the proper, fashionable way to give vent to one's yearning for a member of the opposite sex. If it should be necessary, nevertheless, to attribute the introduction of this temperament to some book, even then one will recall that *Cléopâtre* is considered as having been influenced, at least indirectly, by *L'Astrée*.<sup>12</sup>

All three of these points dealing with the King's dread of a morganatic marriage, the desperate soliloquy of the hero, and the rational love of the heroine, do not, therefore, establish any borrowing from Boisrobert and Magnon. Goldstein, in his pursuit after linguistic analogies, paid no attention to striking differences in the plots of the plays of Thomas Corneille and his two predecessors. In the latter the King's anger is based on jealousy. There the King has his son ascend to the throne during his own lifetime. In accordance with the Persian custom observed in the celebration of such an event, he invites his successor to make one request with the assurance that it

<sup>10</sup> Cf. E. Droz, "Corneille et *L'Astrée*," *Rev. d'hist. litt.*, XXVIII (1921), pp. 161-203, 361-387.

<sup>11</sup> *Op. cit.*, p. 137.

<sup>12</sup> O. C. Reure, *La Vie et les œuvres de Honoré d'Urfé* (Paris, 1910), p. 286, n. 2.



will be granted. His son asks for the Greek concubine whom the King loves also. She is allowed to state her own preference and, without hesitation, chooses the young prince. The King consents for the moment but later changes his mind. The scheme of the prince to elope with his beloved in true melodramatic fashion is frustrated. The King is led to believe that his son is in the conspiracy to assassinate him. At the end in order to show his repentance for this error he allows the marriage of the prince and the concubine to take place. All these elements are foreign to the *Darius* of Thomas Corneille. On the other hand, besides the resemblances already noted, there are additional points of similarity between *Darius* and *L'Astrée*, Part IV, Book 10. *Darius* and Celiodante, the two heroes, are of royal blood; both are supposed to have disappeared in infancy; they take on assumed names, Codomannus and Kinicson; they reach the court of the father of their beloved princesses and perform valiant deeds for him; the King, in failing to keep his promise of rewarding them with the hands of his daughters, insults them at first but later, through a *deus ex machina* process which establishes the noble birth of the heroes, he is persuaded to let the wedding be celebrated. By way of summary, then, it may be said that all the literary clues which we have noted in *Darius* to have been embroidered upon the historical core furnished by Justin and John Freinshem converge eventually at the famous pastoral of Honoré d'Urfé.

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LA FUENTE CLÁSICA DE MIGUEL DE CERVANTES,  
DON QUIJOTE, PRIMERA PARTE,  
CAPÍTULO XVIII

SE recordará fácilmente el episodio inmortal de que se trata en el capítulo indicado: el glorioso caballero de la Mancha toma un rebaño de ovejas por un ejército armado de caballeros y lo ataca. Que yo sepa, no se conoce el origen de esta idea, la cual, aunque sea del mayor genio de la civilización ibérica, no da la impresión ni de una invención individual ni (¿será preciso decirlo?) de un lugar común. Puede y debe admitirse que el episodio en cuestión, por su carácter, tiene cierto aspecto de ironía trágica: he aquí la figura triste del hombre que sale de su rincón natal para mejorar el mundo, ayudando a los débiles y humillando a los soberbios y a los prepotentes; mas, por su desgracia y la de sus protegidos, le falta lo más indispensable a todos los hombres y máximamente a los héroes y a los reformadores, el sentido de las justas proporciones. Toma un rebaño de los animales más tímidos por un ejército de hombres armados. Se debe recordar también que muchos años antes de la publicación del Quijote Montaigne había dicho: "Combien de fois a-t-elle (es decir *la peur*) changé un troupeau de brebis en un esquadron de corselets?"<sup>1</sup> Ciertamente es que la situación que presupone esta máxima es bastante diferente, porque no es el miedo el que hace caer en tal error al caballero de la Mancha. Se puede decir quizás (y se ha dicho recientemente, aunque con otro motivo) que el realismo del escritor, es decir, una observación precisa y justa habría podido sugerir a Cervantes o a cualquier otro autor del siglo XVII un incidente como el nuestro. ¿No es verdad que el realismo en el arte es una calidad típicamente española, que todos los grandes autores han sido en primer lugar observadores de la naturaleza y que los ruidos producidos por un rebaño de ovejas que se acerca se asemejan a los de un ejército de caballería en marcha? Puede ser. Lo que es cierto es esto: por más completo que se crea el realismo del siglo XVII, antes de todo vino la doctrina de la imitación, doctrina fundamental en las tendencias artísticas y literarias

<sup>1</sup> *Essais*, I, 17.

del Renacimiento, doctrina sin la cual es imposible comprender y apreciar en su justo valor el arte de aquella época. Todo esto equivale a decir: supuesto que se pueda encontrar una obra clásica bien conocida por los contemporáneos de Cervantes que haga mención de un episodio parecido, poniendo en escena un pobre loco, muy simpático, tomando un rebaño de ovejas por un ejército enemigo y odiado, atacándolo y tratando de aniquilarlo, esta obra clásica fué el modelo y la fuente, directa o indirecta, del capítulo XVIII del Quijote.

Ahora pues, tal episodio, bien conocido por todos los amigos de la antigüedad clásica, constituye el centro de la leyenda post-homérica de Ajax, heroe griego de la guerra troyana y protagonista principal de una tragedia de Sófocles.

Ajax, hijo de Telamón, mortalmente ofendido por que se ha dado a Ulises, su rival y enemigo, la armadura de Aquiles muerto recientemente, intenta atacar y matar a los griegos a quienes supone sus enemigos personales. Pero la diosa Atena, que conoce sus proyectos nefastos, le hace perder el juicio, de modo que toma un rebaño de ovejas por el ejército griego.

El epítome del mitógrafo Apolodoro cuenta toda esta historia trágica, la cual, aunque ignorada por Homero, ya se halló en la *Pequeña Ilíada*.<sup>2</sup>

Se debe poner la cuestión: ¿Fué conocido y popular aquel incidente en la época de que se trata, es decir, la del Humanismo y del Renacimiento? No es posible dudarlo, visto el gran número de alusiones<sup>3</sup> que se encuentran en los escritores mismos que no pueden considerarse humanistas y eruditos. No se puede dudar de ninguna manera de que Cervantes lo conoció directa o indirectamente, y concedido esto, me parece una conclusión eminentemente justa que aquel cuento clásico fué la fuente del episodio que acabamos de discutir.

Una prueba más, quiero decirlo aquí, para abrir los ojos a los más escépticos acerca de las influencias poderosas ejercitadas por la vieja cultura clásica, griega o latina, durante siglos sobre el espíritu europeo y occidental.

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<sup>2</sup> Vea el *Lexicón* de Roscher, I, 127.

<sup>3</sup> El lector hallará una lista excelente, aunque no sea completa, de estos escritores en el *Philological Quarterly*, VI (1927), p. 295.

## LA SINALEFA Y LA COMPENSACIÓN ENTRE VERSOS EN LA VERSIFICACIÓN ESPAÑOLA

(Conclusión)

### VII

Espronceda, *Serenata* y otras poesías <sup>15</sup>

De Espronceda escojo para exponer mi método las primeras selecciones del primer tomo que tienen octosílabos que alternan con tetrasílabos y que pueden darnos algunos casos de los fenómenos de que se trata. Estudiemos las selecciones primeras en el orden que van publicadas,

*Serenata*, págs. 106-107, *A una dama burlada*, págs. 108-109, *Canción del pirata*, págs. 129-133, *El mendigo*, págs. 137-141.

*Serenata*. Hay veinte estrofas de tres versos cada una, total sesenta versos. Cada estrofa lleva dos versos de ocho sílabas seguidos de uno de cuatro. Todos los versos son perfectos, cuarenta octosílabos y veinte tetrasílabos. No hay ningún caso de sinalefa o compensación entre versos.

*A una dama burlada*. Hay cuatro estrofas de once versos cada una, total cuarenta y cuatro versos. Cada estrofa tiene siete octosílabos y cuatro tetrasílabos. Hay perfección métrica en todos los versos y hay un caso de sinalefa entre versos, el que hemos dado al fin de pág. 119 de *La sinalefa entre versos*.

*Canción del pirata*. Hay noventa y siete versos en varios metros bien definidos, 52 octosílabos, 45 tetrasílabos, en varias combinaciones. Hay cinco estrofas de ocho tetrasílabos seguidos cada una. Todos los versos son perfectos del punto de vista silábico. Pero para llegar a la perfección métrica que el poeta buscaba hay que aplicar la sinalefa entre tetrasílabos en tres casos, los tres primeros dados en pág. 120 de *La sinalefa entre versos*.

*El mendigo*. Hay ciento veinticinco versos en varios metros bien definidos, 14 endecasílabos, 33 octosílabos y 78 tetrasílabos.

<sup>15</sup> Espronceda, *Obras poéticas*, I. Ed. de J. Moreno Villa, Madrid, 1923.

Hay tres series de tetrasílabos seguidos de 18 versos cada una y una de 20. Todos los versos son perfectamente regulares, pero hay que admitir la sinalefa entre versos tetrasilábicos en cinco casos, tres de ellos registrados en pág. 120 de *La sinalefa entre versos*. Los dos adicionales son los siguientes:

|           |                 |         |
|-----------|-----------------|---------|
| 1890-1891 | La persigo      | ---3--- |
|           | Has ta que mira | ---3--- |
| 1900-1901 | Y en la bulla   | ---3--- |
|           | Y   la alegría  | ---3--- |

De los 159 tetrasílabos de las cuatro selecciones poéticas de Espronceda arriba citadas ¿hay motivo para descartar los nueve casos en que hay que aplicar la sinalefa entre versos que resulta tan fácil y natural como si estuviese en medio del verso para llegar al absurdo de considerar a estos versos irregulares? Yo, por lo menos, prefiero aplicar la sinalefa entre versos y hallar la perfección métrica que Espronceda, como otros poetas, buscaba al componer sus versos.

### VIII

Y por último pasemos una ojeada sobre algunos versos del españolísimo Ricardo León, que como Valle-Inclán y otros, nos recuerda en el día de hoy la existencia de la sinalefa y la compensación entre versos para apoyar nuestras conclusiones con respecto a estos procedimientos métricos de tan poca importancia para los poetas, pues no se dan cuenta de su existencia, y que tanto asustan a algunos. Examinemos todos los versos de su composición *Gozos del dolor de amor* (*Alivio de Caminantes*, págs. 49-54),<sup>16</sup> de donde sacamos los ejemplos de sinalefa y compensación entre versos registrados en nuestras publicaciones anteriores. Tiene esta composición poética veintidós estrofas de seis versos cada una. La estrofa consiste en dos tercetos, cada uno de dos versos de ocho sílabas seguidos por uno de cuatro. Damos la primera estrofa para que nuestros lectores vean cuan perfectamente regular es la medida silábica:

<sup>16</sup> *Obras completas*, I, Madrid, 1915.

|                             |                 |
|-----------------------------|-----------------|
| ¡Divina desgarradura        | - 2 - - - - 7 - |
| del alma! ¡Lento morir      | - 2 - 4 - - 7   |
| de dolor!                   | - - 3           |
| ¡Bendita tu quemadura       | - 2 - - - - 7 - |
| que me ha enseñado a sufrir | - 2 - 4 - - 7   |
| por amor!                   | - - 3           |

Hay, por consiguiente en toda la composición 88 octosílabos y 44 tetrasílabos. Pero de los 44 tetrasílabos que contamos cuatro lo son aplicando dos veces sinalefa y dos veces compensación entre versos. Repito los ejemplos aquí por ser tan importantes estos ejemplos de poesía contemporánea:

## Sinalefa

|                         |                 |
|-------------------------|-----------------|
| supe mirar, y cegué     | 1 - - 4 - - 7 - |
| en   hondo abismo:      | 1 - 3 -         |
| del misterio de la vida | - - 3 - - - 7 - |
| y   de la muerte        | - - 3 -         |

## Compensación

|                        |                 |
|------------------------|-----------------|
| que es un puro padecer | - - 3 - - - 7 - |
| pe nas divinas.        | - - 3 -         |
| y sólo sé amar y arder | - - - - 5 - 7 - |
| en   este fuego.       | 1 - 3 -         |

## IX

Desbaratada la teoría que los poetas que componen versos de una medida silábica bien determinada pueden de vez en cuando meter un verso de una sílaba más o menos hay todavía otras observaciones que hacer. Los que no admiten la sinalefa y la compensación entre versos piensan sólo en el imaginario pentasílabo de las coplas de pie quebrado en las cuales alternan los octosílabos con los tetrasílabos. No han pensado jamás, al parecer, en encontrar estos imaginarios pentasílabos en los versos tetrasilábicos solos porque no admitiendo la sinalefa y la compensación entre versos los hallarían. Como ya queda demostrado la sinalefa y la compensación entre tetrasílabos son bastante frecuentes. Tampoco han pensado en imaginarios

heptasílabos entre los hexasílabos e imaginarios eneasílabos entre los octosílabos, de los cuales también encontrarían muchos de no admitir la sinalefa y la compensación entre versos. En fin, la sinalefa y la compensación entre versos si bien son de empleo frecuentísimo en las consabidas coplas de pie quebrado entre octosílabos y tetrasílabos se hallan también entre versos iguales. Yo he encontrado muchos ejemplos entre tetrasílabos, entre hexasílabos y entre octosílabos. Hagamos ahora un resumen de todos los casos de sinalefa y compensación entre versos iguales por mí encontrados.

#### A. Entre Tetrasílabos

Sinalefa: Pérez de Guzmán, 10 casos (Véase *La sinalefa entre versos*, págs. 111-112); Cejador, *La verdadera poesía castellana*, IV, núm. 2151 (*La sin. entre versos*, pág. 116), 5 casos; Gerardo Lobo (*La sin. entre versos*, pág. 118), 4 casos; Sánchez Barbero (*La sin. entre versos*, pág. 119), 1 caso; Espronceda (*La sin. entre versos*, pág. 129), 7 casos, y 2 adicionales registrados en sección VII de este artículo; Zorilla, I, págs. 469, 470, 515, 517 (*La compensación entre versos*, pág. 325, nota 26), 7 casos; total sinalefa entre tetrasílabos, 36.

Compensación: Pérez de Guzmán (*La compens. entre versos*, pág. 314), 15 casos; Villasandino (*La compens. entre versos*, pág. 316), 7 casos; total, compensación entre tetrasílabos, 22.

#### B. Entre Hexasílabos

Sinalefa: Góngora (*La sin. entre versos*, pág. 116), 1 caso; Cejador (*La verdadera poesía castellana*, I, núm. 794), 1 caso; *ibid.*, IV, núm. 2157, 2 casos; total, sinalefa entre hexasílabos, 4.

Compensación: Cejador, *op. cit.*, I, núm. 1006, 1 caso.

Cuatro de estos casos entre hexasílabos, tres de sinalefa y uno de compensación son nuevos y por eso los registro aquí:

##### Sinalefa

|     |                      |           |
|-----|----------------------|-----------|
| 794 | Irme quiero, madre   | 1   3   5 |
|     | a   la galera nueva, | — 3 — 5 — |
|     | con el marinero      | — — — 5 — |
|     | a ser marinera.      | — 2 — 5 — |



|              |                       |   |
|--------------|-----------------------|---|
| 2157         | Venid y volad,        | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | que en su nácar fiel  | $\begin{array}{r} 3 \\ - - - 5 \end{array}$                 |
|              | un dulce, sabroso,    | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | a gradable, gustoso   | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | pañal hallaréis.      | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | Cercadla con giros,   | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | que en su rosicler,   | $\begin{array}{r} 5 \\ - - - - \end{array}$                 |
|              | sin ceño de espina,   | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | la rosa divina        | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
|              | es ta noche se ve.    | $\begin{array}{r} 2 \\ - - - 5 \end{array}$                 |
| Compensación |                       |   |
| 1006         | Quiérome ir, mi vida, | $\begin{array}{r} 1 \quad 3 \quad 5 \\ - - - - \end{array}$ |
|              | quiérome ir con él,   | $\begin{array}{r} 1 \quad 3 \quad 5 \\ - - - - \end{array}$ |
|              | u na temporadita      | $\begin{array}{r} 5 \\ - - - - \end{array}$                 |
|              | con el mercader.      | $\begin{array}{r} 5 \\ - - - - \end{array}$                 |

## C. Entre octosílabos

Como la mayoría de estos casos son nuevos y como son tan importantes para nuestras conclusiones registro aquí todos los casos por mí encontrados.

## Sinalefa

## Doctrina de Discreción:

|     |                                     |   |
|-----|-------------------------------------|---|
| 102 | Porfaçar es falso juego,            | $\begin{array}{r} 3 \quad 5 \quad 7 \\ - - - - \end{array}$ |
|     | Y   de su ganancia refiego;         | $\begin{array}{r} 4 \quad 7 \\ - - - - \end{array}$         |
|     | Non se apaga bien el fuego          | $\begin{array}{r} 3 \quad 7 \\ - - - - \end{array}$         |
|     | Con estopas.                        | $\begin{array}{r} 3 \\ - - - - \end{array}$                 |
| 110 | El mal falla buen conorte,          | $\begin{array}{r} 3 \quad 5 \quad 7 \\ - - - - \end{array}$ |
|     | El   bien non ha quien lo comporte; | $\begin{array}{r} 1 \quad 3 \quad 7 \\ - - - - \end{array}$ |
|     | Muchos andan en la corte            | $\begin{array}{r} 1 \quad 3 \quad 7 \\ - - - - \end{array}$ |
|     | Por demas.                          | $\begin{array}{r} 3 \\ - - - - \end{array}$                 |
| 120 | Dobla blanca e cornado,             | $\begin{array}{r} 1 \quad 3 \quad 7 \\ - - - - \end{array}$ |
|     | En   el gastar sey mesurado,        | $\begin{array}{r} 3 \quad 7 \\ - - - - \end{array}$         |
|     | En el gasto mesurado                | $\begin{array}{r} 3 \quad 7 \\ - - - - \end{array}$         |
|     | Fara pro.                           | $\begin{array}{r} 3 \\ - - - - \end{array}$                 |



Juan del Encina, *Egloga Interlocutoria*:<sup>17</sup>

|         |                             |             |
|---------|-----------------------------|-------------|
| 22-23   | ya te tornas palaciego!     | ---3---7-   |
|         | A   la fe, chapado consejo! | ---2 4---7- |
| 298-299 | yo hare queste corito       | ---3---7-   |
|         | a   cabe la vida con grito, | 1---4---7-  |

Correas, *Vocabulario*, cita de Cejador, *op. cit.*, I, núm. 717:

|                               |             |
|-------------------------------|-------------|
| La ventura de García          | ---3---7-   |
| no la ha dado Dios a nadie:   | ---3 5---7- |
| todos quieren a García        | 1---3---7-  |
| y   García no quiere a nadie. | ---2 5---7- |

Castillejo, *Sermón de Amores*, ya citado:

|           |                               |            |
|-----------|-------------------------------|------------|
| 812-813   | O gran Dios! e quan extraño   | 1---3---7- |
|           | es   el amor si es lisonjero! | ---3---7-  |
| 1003-1004 | tan peligrosa dolencia        | ---4---7-  |
|           | e   tan penosa competencia    | ---3---7-  |
| 1977-1978 | Del punto que se enamora,     | ---2---7-  |
|           | el   que ha de ser fauorecido | 1---3---7- |
| 2212-2213 | no se compra con no nada,     | 1---3---7- |
|           | e   la ventaja se les deue    | ---3---7-  |
| 2342-2343 | El andaua, no se quando,      | 1---3---7- |
|           | e   namorado, en su posada,   | ---3---7-  |

Total de casos de sinalefa entre octosílabos, 11.

#### Compensación

*Doctrina de Discreción*:

|    |                                |            |
|----|--------------------------------|------------|
| 17 | Yo creo la remisyon            | ---2---7-  |
|    | Que   Dios fara por su passyon | 1---3---7- |
|    | A los que daran rrazon         | ---3---7-  |
|    | Penitencia.                    | ---3---    |

Juan del Encina, *Egloga Interlocutoria*, *op. cit.*, 114-115:

|                            |            |
|----------------------------|------------|
| de vna tan pobre mujer     | 1---4---7- |
| vn   niño chapado moçuelo. | 1---4---7- |

<sup>17</sup> Publ. por Urban Cronan en la *Rev. Hisp.*, XXXVI, 1916, págs. 475-488.

Juan de Timonedá, *Obras Completas*, I, pág. 172:<sup>18</sup>

|                                 |     |     |     |     |
|---------------------------------|-----|-----|-----|-----|
| los responsos, pues que yo      | --- | 3   | --- | 7   |
| los   he de llevar, que vos no. | 1   | --- | 4   | --- |
|                                 |     |     |     | 7   |

Cejador, *op. cit.*, II, núm. 1125:

|                                |   |     |   |     |   |
|--------------------------------|---|-----|---|-----|---|
| —No te enojos, hermanica;      | 1 | --- | 3 | --- | 7 |
| a tu señora suplica            |   |     | 4 | --- | 7 |
| un galán se pare aquí.         | 1 | --- | 3 | --- | 5 |
| — Mi   señora no es levantada; |   |     | 2 | --- | 4 |
| mas ¿quién diré vino aquí?     |   |     | 2 | --- | 4 |
|                                |   |     |   |     | 7 |

Castillejo, *Sermón de Amores*, ya citado:

|           |                                 |     |     |     |     |     |     |
|-----------|---------------------------------|-----|-----|-----|-----|-----|-----|
| 153-154   | que nadie muere de sed,         | --- | 2   | --- | 4   | --- | 7   |
|           | pues   presto se guisa la cena. | 1   | --- | --- | 4   | --- | 7   |
| 205-206   | A donde yré? qué haré?          |     |     |     | 2   | --- | 4   |
|           | que   mal vecino es el amor!    | 1   | --- | --- | 3   | --- | 7   |
| 349-350   | va diciendo: a donde yré?       | 1   | --- | --- | 3   | --- | 5   |
|           | que   mal vecino es el amor!    |     |     |     | 1   | --- | 3   |
| 424-425   | madre mía, a donde yré?         | 1   | --- | --- | 3   | --- | 5   |
|           | que   mal vecino es el amor!    |     |     |     | 1   | --- | 3   |
| 759-760   | Preso estoy, a donde yré?       | 1   | --- | --- | 3   | --- | 5   |
|           | que   mal vecino es el amor!    |     |     |     | 1   | --- | 3   |
| 1343-1344 | dándole con un chapín,          | 1   | --- | --- | --- | --- | 5   |
|           | y   diciéndole: Viejo ruyn,     |     |     |     | 2   | --- | --- |
| 1654-1655 | podrá dezir: Donde yré?         |     |     |     | 2   | --- | --- |
|           | que   mal vecino es el amor!    | 1   | --- | --- | --- | --- | 3   |
| 2878-2879 | de su propia inclinación?       |     |     |     | --- | --- | 3   |
|           | O   quien no cae en tentación,  | 1   | --- | --- | --- | --- | 3   |

Total de casos de compensación entre octosílabos, 12.

Hay que observar que en el *Sermón de Amores* de Castillejo hay un caso notable de compensación que ocurre cinco veces, lo bastante para que no haya la menor posibilidad de pensar en un error en el manuscrito y para probar la existencia de la compensación entre versos. No es posible que Castillejo haya metido el mismo verso de nueve sílabas cinco veces entre unos 2900 octosílabos.

<sup>18</sup> Publ. por la Soc. de Biblióf. Valencianos, Valencia, 1911.

## X

Los casos de sinalefa y compensación entre octosílabos y tetrasílabos se cuentan por centenares. Yo he registrado en mis dos trabajos anteriores y en el actual unos ciento veinte y cinco de sinalefa y unos ciento sesenta de compensación. Podríamos dar muchos más. Si multiplicásemos estas sumas por diez o las dividiésemos por diez no probarían ni más ni menos de lo que prueban ahora, la existencia de la sinalefa y de la compensación entre octosílabos y tetrasílabos en la poesía española, fenómenos muy de uso durante los siglos XIV, XV, y XVI, todavía bastante frecuentes en los siglos XVII, XVIII y XIX, y raros en la época contemporánea. Entre tetrasílabos los casos son bastante frecuentes. Hemos registrado unos cincuenta y ocho de los siglos XV, XVI, XVIII y XIX, treinta y seis de sinalefa y veintidós de compensación. Entre hexasílabos he registrado cinco, cuatro de sinalefa y uno de compensación, todos del siglo XVI. Entre octosílabo y hexasílabo he encontrado seis de sinalefa (*La sinalefa entre versos*, pág. 116). Hay también tres casos entre tetrasílabo y octosílabo, dos de sinalefa y uno de compensación.<sup>19</sup> Robles Dégano en su obra ya citada trae tres casos de sinalefa entre versos además de varios entre octosílabo y tetrasílabo, uno entre octosílabos, uno entre hexasílabos y uno entre endecasílabo y hexasílabo. Y, en fin, entre octosílabos he registrado yo veinte y tres, once de sinalefa y doce de compensación, de los siglos XIV, XV, XVI y XVII (Pedro de Veragüe, Juan del Encina, Cristóbal de Castillejo, Juan de Timoneda, poesías anónimas del siglo XVII citadas por Cejador). Un solo caso auténtico sería bastante para probar su existencia y no tengo ningún motivo para dudar de la autenticidad de ninguno de los veinte y tres por mí hallados. Queda de nuevo demostrada, por

<sup>19</sup> Uno damos en *La sinalefa entre versos*, pág. 112. Los otros son del *Sermón de Amores* (véase sección VI de este trabajo):

|           |                               |     |     |     |
|-----------|-------------------------------|-----|-----|-----|
| 125-126   | si bastare                    | --- | 3   | --- |
|           | e   si vuestra merced mandare | --- | 2   | 5 7 |
| 2456-2457 | sin temor,                    | --- | 3   | --- |
|           | di ziendole luego: Señor,     | 1   | --- | 4 7 |

consiguiente, la existencia de la sinalefa y de la compensación entre versos no sólo en las coplas de pie quebrado en las cuales alternan octosílabos y tetrasílabos sino que también entre versos iguales, y muy especialmente entre octosílabos.

La sinalefa y la compensación entre versos no son ni más ni menos violentas que la sinalefa ordinaria en medio del verso o que la división ordinaria de las palabras entre los grupos rítmicos, determinados por los acentos de intensidad. Dar una definición única y exacta de la palabra verso es imposible porque nunca se ha usado esta palabra con precisión científica. En general se llama verso a una línea de una poesía. Puede ser ésta el resultado de una agrupación artificial de palabras y frases y en la escritura va dirigida algunas veces al ojo y no al oído. En la lengua española llamamos verso a un determinado número de sílabas en su relación con otros versos semejantes o iguales porque un determinado número de sílabas con acentos fijos lleva ya un ritmo bastante bien determinado. Dentro de cada grupo silábico hay otros grupos rítmicos menores que obedecen a factores de cantidad, intensidad, entonación, timbre y otros que los fonetistas todavía no han sabido determinar con precisión. Pero de todas maneras la verdadera poesía consiste en versos, que si no sabemos definir con precisión científica sabemos que son grupos rítmicos mayores o menores. Algunas veces llamamos verso al grupo rítmico mayor otras veces al grupo menor y la misma razón que tenemos para lo uno tenemos para lo otro. La asonancia o la rima nos hace pensar siempre en el fin de un verso o grupo rítmico principal, pero la verdad es que algunas veces sólo marca el fin de un grupo rítmico menor. El grupo rítmico que se repite con bastante regularidad para que el oído lo sienta y lo fije, comprendiendo sus factores principales y determinantes, es después de todo un grupo de sonidos que al repetirse puede perder algunos de sus rasgos determinantes o crearse algunos nuevos; pero ni en uno ni otro caso lo bastante para perder su individualidad, a no ser que se busque un ritmo nuevo.

En la versificación española de metros silábicos determinados los factores principales son, la medida silábica determinada en la cuenta de sílabas por la última sílaba acentuada de cada

grupo rítmico mayor o verso, los acentos de intensidad, fijo el último del grupo arriba mencionado y en algunos casos fijos otros también que sirven para mejor caracterizar los grupos rítmicos mayores y menores, y la asonancia o la rima. El grupo rítmico mayor y bien determinado es en la poesía silábica lo que corrientemente se llama verso y puede algunas veces abandonar algunos de sus factores determinantes, pero nunca el factor silábico. Por eso ha sido siempre necesaria la sinalefa en el medio del verso en la versificación española y por eso también son muchas veces necesarias la sinalefa y la compensación entre versos. La organización de las palabras o de los sonidos que las componen para precisar y fijar un ritmo cualquiera puede algunas veces obedecer solamente al capricho del poeta que escribe versos y que al componerlos determina su ritmo, o al capricho del que los lee o recita. Aquí entra el elemento personal del ritmo del verso, que nos obliga a pensar en la imposibilidad de poder fijar de una manera absoluta un ritmo cualquiera. Si examinamos con cuidado los primeros versos de cualquier composición poética desde luego vemos que se prestan a una grande variedad de esquemas rítmicos. El poeta piensa en cierto ritmo, determinado en parte por los metros silábicos que emplea y por la acentuación de las palabras que emplea, y una vez organizado ese ritmo el poeta lo determina y fija con más pormenores poniendo las rimas al fin de los grupos rítmicos que considera versos. Y si la composición está compuesta en estrofas la estrofa puede considerarse como el grupo rítmico máximo y dentro de ella los grupos rítmicos se mueven con bastante libertad. Entonces las pausas importantes se hallan al fin de los grupos rítmicos mayores, pero dentro de éstos las pausas pueden ir dondequiera que se quieran poner para determinar uno de los varios ritmos posibles a pesar de que intervengan asonancias o rimas. De allí lo fácil y natural que resultan la sinalefa y la compensación entre versos. No son en ningún sentido violentas. Más violentas son las pausas determinadas por el ritmo ideado y determinado *a priori* cuando son contrarias al sentido gramatical y a la acentuación propia de las palabras.

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## REVIEWS

*Morale Sclarium of John of Garland (Johannes de Garlandia). A Professor in the Universities of Paris and Toulouse in the Thirteenth Century.* Edited . . . by L. J. Paetow, University of California Press, 1927, pp. 69-273, of the *Memoirs of the Un. of Cal.*, Vol. IV, No. 2.

Prolific John of Garland defied oblivion with an imposing array of books, and yet remained for centuries one of those shadowy and enigmatic authors to whom scholars could not assign a definite epoch or residence. He has been confused with several other medieval writers, of more or less similar name; doubt has been thrown on the authenticity of his works, of which a number remain unprinted until this day. Although he was for decades an influential *Magister* in the University of Paris, a real thirteenth century humanist, who took pride in his knowledge of Greek,—he came perilously near to that dark oblivion which consists in an erroneous note in these graveyards of ephemeral greatness,—the Biographical Dictionaries.

Modern scholarship has gradually resuscitated his fame and rescued some of his works from the dust of obscure libraries. His works afford invaluable information about the organization and the spirit of the University of Paris, then in its formative period, and about the teaching of Latin grammar and versification. And he deserves the interest of scholars were it only for his quaint *Praise of the Modest Life of Scholars*:

"Jesus Christ, Blessed Son of Holy Mary, guide and companion of life, excellent judge, . . . come to the assistance of poor scholars, You who have pity on the poor, who suffer the strong to fall ill and who heal the sick. . . . Son of Mary, light of the sea, O Christ, with supernal power, take away from us the persecutions of the world, visit the humble lodgings of harried students. . . . The poor scholar is overcome by study, not deprived of virtue; moreover, the rich man, who does not study and who lives in his high houses, gives poor scholars the heehaw and even blows. I eat sparingly in my little room, not high up in a castle; I have no silver money, nor do the Fates give me estates. Beets, beans, and peas are here looked upon as fine dishes, and we joke about meat which is not on our menu for a very good reason. The size of the bottle of wine on the table depends on the burse (*bursa*) which is never large, and which is the weekly statement of expenditure made on oath. . . . This scholastic life is the highest form of life; it gives boys such a cleansing of mind and body that these erstwhile dummies can explain the causes of eclipses of sun and moon, what keeps the sea within bounds, by what force the earth is rent asunder in earthquakes, whence come hail, snow, rain, and lightning, and what makes the days long in summer and short in winter" (*Morale Sclarium*, Ch. XII).

Mr. Paetow has contributed much to the solution of the John of Garland enigma, and the formerly obscure figure of this illustrious *Magister* begins to stand out, partly illuminated, from the dark recesses of time. Born in England about 1195, of low parentage, he became a student at Oxford under John of London, and, no doubt, led for many a decade the frugal life of the student and the poorly rewarded teacher, about which he sang his quaint complaint. Yet he had the satisfaction of hearing John of London,—probably a teacher of Roger Bacon,—who lectured earnestly to his students on natural philosophy, mathematics and physics, although he cheated the common people by dire predictions of future wars and pestilence. John of Garland became an enthusiastic expounder of the doctrines of this "New

Aristotle." He went to teach at the growing University of Paris as one of its earliest professors, and took his name, "Of Garland" from a house which had been a fief of the noble Garlande family, situated in the later Latin Quarter. Soon this fief became a center of student life. In the second half of the thirteenth century one hears of "Scolares Garlandie," of "Bachalarii in Garlandia." During these early days in Paris he must have composed the major part of his *Dictionarius*, a topical Latin word-book, which has the distinction of being the earliest of the Dictionaries. Notwithstanding the pleas of scholars, the volume has never been reedited and Mr. Paetow predicts that "a new era will open in medieval Latin lexicography and in comparative studies of medieval Latin and old French and English when the *Dictionarius* of John of Garland, in one sense the first of all dictionaries, and his other wordbooks receive the attention of modern scholars."

In 1229, university lectures in Paris were suspended because of a carnival riot of the students, and John of Garland was called to the new University of Toulouse. But he remained there only three years. He may have had difficulties with the Dominican inquisitors, who had taken charge of the universities, and moreover, Count Raymond of Toulouse failed to pay the professors' salaries regularly. He had once believed that in this promised land scholastic liberty would be guaranteed and Aristotle could be expounded without fear of suppression, as had been attempted in Paris. Now sadly disillusioned about Toulouse, he went back to the Sorbonne, where he was to attain his period of real greatness and influence. It is to be regretted that it is exactly these last important decades of his life which remain the more obscure. The year of his death is still undetermined, but should be placed after 1272.

Mr. Paetow has done very meritorious work in disentangling the real John of Garland from among several homonyms or fictitious authors, created by bibliographical confusions. He is aware, however, that a good deal of scrupulous and patient investigation is still needed before any definite work on him can be issued: "Many of the works of John of Garland have never been published and most of them have never been edited properly. No one has attempted to coordinate his writings and to compare them closely with other similar products of the time. . . . Since his works are so fundamental in a study of medieval Latin in its most prolific era, the Mediaeval Academy of America, founded in 1925, could do no better to commence its promised series of texts than by furthering a critical edition of the collected works of John of Garland." This task, though arduous, seems indeed worthy of the efforts of medieval scholars. There should exist critical editions of his *De Triumphis Ecclesie*, a glorification of the crusades, now available only in the very defective text issued by the Roxburghe Club (1856), of his *De Mysteriis Ecclesie*, his most popular work, expounding the intricate symbolism of the cathedral and of the Christian cult; and of his *Miracula B. Marie Virginis*, so important for the literature of the Virgin-cult. The value of his numerous works on prosody, grammar and rhetoric for the study of medieval Latin is so obvious that the pioneer work of Mr. Paetow, and its unexpectedly fruitful results, should be followed up by a series of detailed studies on John of Garland.

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Louise Bulkley Dillingham, *The Creative Imagination of Théophile Gautier, A Study in Literary Psychology*, Bryn Mawr, Pa., 1927, X + 356 pp.

Miss Dillingham's thesis is important and interesting both in subject-matter and method of interpretation. Hitherto, the creative imagination of Gautier has



been treated only incidentally, and critics are not even in accord as to the amount of imagination he really possessed. While Shaffer asserts that "many of the stories are revelings of a creative imagination," Henning denies that he possessed "any real creative imagination," and Durand goes even further in stating that "l'esprit d'observation, le cœur, l'imagination, l'invention ont toujours fait défaut à Gautier." Evidently a complete analysis of his creative imagination remained to be made, and it is this analysis which Miss Dillingham has attempted. Not only is the subject new, the method also is new. Miss Dillingham has endeavored to use in the field of literary criticism the procedures which are now employed in psychology.

The first problem considered by the author is psychological. Given an author and his work, to analyze his creative imagination and interpret the rôle it plays, one must first know the temperament and the ideal of the man. But temperament and ideal have some causal connection with the organization of the major sentiments, which are constituted partly by the emotions and partly by the sensations. Hence to reach some definite conclusion as to the nature of Gautier's mind, we must first study his reaction to sensory impressions, and his response to certain emotional stimuli. Only then is it possible to determine the organization of the emotions and the sensations which form the major sentiments. These major sentiments, appearing as determinants of temperament and ideal, will serve as drives to some types of work, as delimitants to others.

An examination of Gautier's reaction to sensory impressions discloses that he was rather indifferent to odors, but quite susceptible to temperature. He found sounds disagreeable, but, on the other hand, he delighted in visible objects. Of the fourteen emotional qualities listed in McDougall's *Outline of Psychology*, he possessed all in varying degree except the emotions of anger and disgust. These sensory reactions and emotions are the constituents in the organization of his major sentiments. Positive and negative self-feeling, curiosity, the sexual and tender emotions and the feeling of creativeness unite to constitute the sentiment of self-regard. This sentiment manifests itself in a desire for protection, for glory, for originality, for creation and for self-perpetuation. Likewise the philosophical sentiment is constituted by the tender emotions, those of fear, of positive and negative self-feeling, and the unorganized emotion of curiosity. This sentiment manifests itself in reverence and nihilism. Nihilism inclines him to an immobility of mind and body, and a search for tranquility. It inclines him also to the doctrine of art for art's sake and the organization of his third major sentiment—the aesthetic. This aesthetic sentiment is a complex element constituted by the feeling of self-regard, the philosophical sentiment, and his sensory make-up. It is organized around permanent beauty and manifests itself in the identification of beauty with visible form.

The three major sentiments have their bearing upon Gautier's work. They appear in his choice of general atmosphere, characters, and form. They are even at the basis of his doctrine of art for art's sake. For instance, the persistence of formal beauty which he sees in art satisfies his desire for permanence. The identification of beauty with visible form can be explained by his keen visual ability. That part of the doctrine which consists in separating art from an exact portrayal of nature, from reality and from morality, can be explained by his philosophical sentiment, particularly by his feeling of nihilism. The indifference to content is due to his belief that poetic form is the greatest factor for beauty. Negatively, it is due to his relative weakness of originality. Even the hierarchy of the arts, in which he established music as the lowest form of expression and sculpture, painting, and



plastic literature as the highest forms, can be explained partly by the hierarchy of his sensations in which the visual was deemed superior to the other senses, and partly by his feeling of self-regard which drove him to seek permanence, to avoid reproach, and to assume an impassive manner.

In the study of a creative imagination, one must consider the author's technical equipment and method. This inquiry constitutes the second part of Miss Dillingham's thesis. The questions to be examined are (1) from what inspiration does he advance, (2) to what extent and how does he document himself, and (3) what is his actual process of composition?

From what inspiration does Gautier advance? The occasions for his inspiration, *i.e.*, the circumstances which set his creative imagination into action, are the literary production of others, the works of plastic or pictorial art, the general contemporary interests, and his own personal observations and experiences. The literary production of others is often at the basis of his inspiration. Retinger, Lovenjoul, Poulain, and more recently Velthuis have cited cases of Hoffman's influence upon the poet, notably in *La Cafetière*, *La Mort amoureuse* and *Le Nid des rossignols*. Others have pointed out sources for various works of Gautier from Dante, Sterne, Byron, Heine, Jean-Paul Richter, Platen, Chamisso, Bürger, Goethe, Scarron, Corneille, Poe, Jullien and Sophie Gay. The pictorial was also a source of inspiration to him. Certain works were inspired in part by paintings: *Le Passage du Thermodon*, from Rubens' painting, *Caerulei oculi* from Lehmann's *Fée des eaux*, *Les Nérïdes* from Kweatowski's *Syrènes, Bâchers et tombeaux* from Holbein's *Danse des morts*. He also drew much of his inspiration from general contemporary interests. His acceptance of contemporary points of view is exemplified by the similarity of attitude in his *Ténèbres* and in Vigny's *Mont des Oliviers*, in his *Comédie de la mort* and in Hugo's *Dénouement*. A final source of inspiration is present in his personal observations and experiences. He was ever ready to utilize any observation made either at home or in his travels.

To what extent and how did Gautier document himself? Lehtonen has studied the documentary sources of *Le Capitaine Fracasse*, Coleman and Lunn have worked out those of *Le Roman de la momie*, David has noted those of *Le Pavillon sur l'eau*, and Anatole France has named at least one for *Le Roi Candaule*. In writing *Le Roman de la momie*, Gautier consulted Feydeau's *Histoire des usages funèbres*. Feydeau further aided him with explanations, illustrative material and notes on costumes. It is probable that he received aid from Flaubert and Maxime du Camp as there are passages from *Le Roman de la momie* which resemble closely Flaubert's *Notes de voyage*. Gautier further extended his documentation to De Rougé's *Notice sur un manuscrit égyptien en écriture hiéroglyphique* and he may have consulted freely Cahen's translation of the Bible. Obviously, he was interested in the accurate documentation of his works.

What was his process of composition? Miss Dillingham has sought an answer to this question in an analysis of the author's manuscripts, in a study of his choice of vocabulary and metaphor, and in an examination of his processes of style. The impression is general that Gautier improvised rather than wrote. In reality, his manuscripts indicate that they did not "tombent sur leurs pattes" as easily as his metaphors. They further disclose that he sometimes hesitated in the initial stages of composition. He had a plan upon which he depended in a manner comparable to his dependence upon observational and documentary material. Around this foundation he built his work by means of descriptive detail, imagery, stylistic effects, etc. His vocabulary is abundant, replete with technical and archaic terms, but

with relatively few neologisms. In his exotic novels, he chose his vocabulary with great care. This preoccupation is slight, however, compared to that required in rendering plastic or pictorial beauty. His vocabulary, consequently, should be studied from the point of view of color, light, and form. He was always alert to note colors in nature and in works of art. His observation of them was good, his memory of them exact and his reproduction of them rich and varied. The one which most interested him was white, and, on numerous occasions, he tried to render it, and did so very subtly although he could never succeed in portraying its luminous effect. Light, to him, was secondary to color. Contour was also of secondary importance. The flat mass interested him rather than relief, and the line, the silhouette, the arabesque fascinated him. His metaphors are visual, pictorial, or literary; but in all three types the general impression rather than the specific is suggested. Curiously enough, the literary metaphor occurs as often as the pictorial, and in certain cases, as in *Voyage en Espagne*, it is used twice as much. Gautier also employs thermic and tactile images, allusions to odors and sounds, and description of the visual in terms of motion. He transposes the sensations as in *Symphonie en blanc majeur* and *Caerulei oculi*. He also transposes the fields of art, sometimes rendering the painting in terms of music, sometimes in terms of poetry, plastic art and music. He has certain processes of style for attaining certain effects, such as repetition, accumulation and antithesis. He seeks also precision, concision, and unity. In general, he values precision more than concision. Finally, he tries to attain accentuation by the arrangement of words and phrases in the sentence. His accentuation, however, is not of the auditory variety, such as Flaubert's. He did not believe in "chutes de phrases," but in "rythme oculaire." His verses, according to his own admission, were written to be read rather than heard.

The third part of the book is devoted to a consideration of the qualities of Gautier's mind, which, in the opinion of all critics, is analytic. "He attempts to portray anything beautiful anywhere," says Miss Dillingham. Yet theoretically he condemned the analytic in art. "He dreamed of the day when there would be an ideal art, the synthesis of all arts," and he imposed upon himself formal restraints in the hope of attaining his ideal, which he achieved only in a few works such as *Emaux et Camées*. In general he is lacking in *esprit synthétique*—"ce principe d'unité, organisateur, créateur," as Ribot calls it. Gautier's mind is also economical in the expenditure of energy. Miss Dillingham rightly concludes that he was deficient in continued creative energy. "Gautier could write as he wished, he did so only a small part of the time." Lastly, his mind is more literary than plastic. He uses transpositions of sensations and these are not typical of a plastic method. In the choice of vocabulary, he sometimes uses processes which are distinctly non-plastic. He deliberately chooses terms of motion to convey an impression of stationary objects in nature. He presents the visual in exaggerated form. He makes use of the verbal climax. And finally, he lacks unity in material presented at any one time. Only in the choice of subject-matter, in the "idea," does he exhibit a truly plastic method. Elsewhere, his method is as much literary as plastic. Indeed, the critic concludes, the poet's imagination is more literary than plastic.

Miss Dillingham's thesis is doubly important: it contains both an invaluable fund of information about Gautier and a new method. She is thoroughly acquainted with Gautier, and her study, if it did not have other merits, would still be of import as a compilation of the critical works about Gautier. One might question at times her judgments, particularly certain sweeping generalizations. One can not question her erudition. Her bibliography is rich, and nothing but praise can be given the

author for the way she has controlled her material. Her investigation is thorough, and her presentation is full—if anything, too full. The author has not always resisted sufficiently the desire to quote. To establish verbal facility as a characteristic of Gautier's works, she reproduces passages from *Albatat*, the Abbé de Montesquiou, the Goncourts, Julian Turgan, Hébert, Emile Bergerat, Yriarte, and Marcel. Another type of quotation which could be omitted is that of the psychologists or critics with whom Miss Dillingham is in full accord. A notable example occurs on p. 313 of her work where nearly a whole page could be summarized in a few lines.

The value of Miss Dillingham's method is debatable. To determine life and work by temperament and ideal, temperament and ideal by major sentiments, major sentiments by emotions and sensations is to make life and work depend upon emotions and sensations. This seems, in a measure, sound, but in how far do we know it to be more universal than the criteria offered by preceding deterministic critics? She, like Taine, has her "petits faits significatifs,"—many of them, in fact,—which she explains now by a sentiment, now by a combination of sentiment and sensation. Inversely, a sentiment is sometimes explained by a "petit fait." To be sure, emotions, sensations, sentiments may be factors in a creative imagination, but what value is to be assigned to them? Before we can find out, we must ascertain precisely what are the attributes of a creative imagination. It is significant that nowhere in her thesis did Miss Dillingham define "creative imagination." Moreover, it is possible to have as many sentiments as there are combinations of 14 emotions plus 5 sensations. Why did Miss Dillingham pick only three for Gautier? And we know that the emotions vary in intensity both in time and space. When they do vary, is there a consequent variation in the sentiments? In other words, do the same sentiments which determine Gautier the Romanticist of 1830 determine Gautier the plastic poet of 1852? Miss Dillingham also maintains that sentiments determine conduct and activity, whereas the reverse may be true. Psychology does not yet form a secure basis for literary criticism. That Miss Dillingham herself realized its limitations may be inferred from the following lines of her Conclusion:

"It must always be kept in mind that no existence can be reduced to a single principle, that the predominating characteristic in a man's disposition will not always rule there. The pressure of daily needs, passing enthusiasms induced by society, friendly importunities, etc., all work against the possibility of a closed hierarchy of emotional or intellectual tendencies determining artistic creation."

Miss Dillingham's treatment of Gautier's inspiration shows the weakness of the psychological method in literary criticism. In psychology, we are told, inspiration depends upon personal preparation, tendencies, spurs and restraints—all of which are not easy to ascertain. In literature, on the other hand, inspiration "must be looked upon in the light of the occasion of the work produced." That is to say, inspiration depends upon two factors: "temperamental preparedness," which is psychological, and the "occasion," which in the case of an author is literary. Miss Dillingham has neglected to analyze the first factor in the study of Gautier's inspiration. "Given temperamental preparedness, says Miss Dillingham, upon what circumstances is the inception of the original piece dependent?" In starting at this point, Miss Dillingham fails to discuss those psychological elements which go to make up temperamental preparedness and which would be of great interest in a psychological discussion. Elimination of them takes away the major part of the rôle which inspiration plays in the formation of a creative imagination. Inspiration is then really nothing more than imitation. To establish its presence, one has only to search for sources and influences—an old method in literary criticism.

A superficial examination of Gautier's works will disclose that certain of them are artistic, others are not. There is a difference in value between a "feuilleton" struck off in haste and *Le Capitaine Fracasse*, between a short-story and a Salon, between the *Voyage en Espagne* and *Emaux et Camées*. There are at least three Gautiers: a prose artist, a poet, a writer of "feuilletons." In two of the three, a creative faculty is essential, in the third it is not absolutely necessary. Again, the processes of Gautier the prose artist will differ from those of Gautier the writer of "feuilletons." The documentation, the sources of inspiration, the choice of vocabulary and metaphor, the stylistic effects will vary. In studying Gautier's production for the purpose of ascertaining his method of composition, some distinction is necessary between his literary and his non-literary work, between his prose and poetry. Miss Dillingham has neglected to make this distinction, with the result that she is led to diagnose Gautier's imagination as that of a prose writer rather than that of a poet (p. 333). Nevertheless, this man with the imagination of a prose-writer created some of the finest poetry in the nineteenth century.

Throughout the whole work, the critic has neglected the specific influences which the French Romanticists had upon the writer. We are informed how Gautier took his inspiration from Hoffman. It would be interesting to know how much Hugo, Nerval, even the Magny dinners influenced him. In the study of Gautier's inspirational and documentary sources, Miss Dillingham has had to limit herself largely to a summary of antecedent work. The consideration of Gautier's inspiration from pictorial sources, however, is strikingly new, although we miss an analysis of the processes by which Gautier transcribed a particular picture into literature.

The fact that in some of its aspects the work is incomplete may be after all a merit. Miss Dillingham has not written the last word upon Gautier, but she has opened up a new and interesting field of investigation.

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David Eugene Smith, *Le Comput Manuel de Magister Anianus*. (Vol. IV of the *Documents Scientifiques du XVe Siècle*) Éditions E. Droz, Paris, 1928, 106 pp.

The present edition of the *Computus*<sup>1</sup> *Manualis* of Magister Anianus is very useful not only to philologists and students of mediæval astronomy but to all who are interested in the everyday problems of the past. Certainly one of the most vexing and at the same time inevitable of these problems at a time when the printed calendar was unknown was the reckoning of days, months and above all Church holidays in a reasonably exact fashion. To aid ecclesiastics in determining such essential matters as these, one Magister Anianus composed, in Latin hexameters, a quaint *Computus Manualis*: a treatise on the calendar in which computation is facilitated by using the fingers of the left hand as a mnemonic help. Who was Magister Anianus? The question remains unanswered. Professor Smith thinks that he was a French monk, perhaps of the monastery of Aniane and that he lived in the period 1250-1300, but admits that this is largely conjecture (cf. pp. 14-22). As for the *Computus* there are really two mnemonic devices involved. In the first place there is the striking rhyme. The work is written in *léonine* verse, the first hemistich of each hexameter rhyming with the second, thus:

"Computus est talis, proprie dictus manualis."

<sup>1</sup> *Computus* is a mediæval form of *computus* < *computare*: "to count"; it may possibly be derived from *componere*: "to add." Cf. Smith, p. 7.

Then again these mnemonic verses are in relation with the articulations and the ends of the fingers of the left hand.—The cleric consulting Magister Anianus' work in order to determine a given Church holiday, let us say, would simply read or quote from memory these verses and simultaneously calculate on the fingers of his left hand as on a sort of simplified abacus. That the *Compotus* was immensely valuable and eagerly sought after is evidenced by the fact that there were no less than seventy printed editions between 1483 and 1538 (and the work existed in MS at least a century before that time). After the latter date the *Compotus* seems to have suffered almost complete neglect: of course the introduction of printed calendars made it quite superfluous.

The present edition aims to give a carefully collated version of the text based on the earliest printed and dated edition and supplied with critical apparatus that in point of fact overshadows the text itself. Besides a useful introduction of which I have given a very brief summary above, there are notes containing translations of many difficult passages, arithmetical and astronomical explanations and the essential variants; finally there is a bibliographical list, containing some account of all the editions issued between 1483 and 1538. Not the least attractive feature of Professor Smith's scholarly edition are the numerous facsimile reproductions from various MSS and printed editions of the *Compotus*.

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Francesco Chiesa, *Villadorna*, Milano, A. Mondadori, 406 pp., 1928 (L. 16).

The Accademia Mondadori has awarded two prizes of 10,000 lire each for the best novels of 1928,—one to Francesco Perri for his novel *Emigranti*, the other to Francesco Chiesa for his *Villadorna*. Francesco Chiesa finds himself suddenly overwhelmed with popularity, laurels, and prizes after thirty years of struggle for recognition. This recognition has come to him in the short space of two seasons almost simultaneously with the appearance of his novels *Tempo di Marzo* and *Villadorna*. Four years ago he was comparatively unknown, a benevolent school-master who, for over a quarter of a century, has enjoyed the esteem and admiration of his pupils of a modest little *licée* tucked away in Canton Ticino on the Italo-Swiss border. Just last season the Swiss government honored him for his thirty years' service as a teacher, for his excellent studies on youth psychology, and, above all, for his contribution to pedagogy.

Francesco Chiesa's meteoric rise in literature is contingent almost exclusively on the merits of his novel *Villadorna* in spite of the fact that some of his previous creations possess literary value and a few of them have been translated into French and German. (*Istorie e favole*, translated into German; *Racconti puerili*, into French and German; *Tempo di Marzo*, into German.) Before reading *Villadorna* it is quite natural to wonder why the novel has had unusual success. What particular contribution does it make to Italian literature? The reviewer is put to extreme task to answer these questions in view of the fact that Chiesa is neither a fascinating stylist nor a brilliant story-teller. Furthermore *Villadorna* offers no philosophical studies in human nature. Not a single character is outstanding. At most it has one or two dramatic moments. The plot has scarcely any continuity of action and is of little interest. Yet the very lack of these essentials in the novel makes way for the author to impart a poetic serenity in his observations on the bucolic panorama in and about the village of Villadorna. One is tempted to call this novel a pastoral sketch of a brief episode in the lives of a few beings,—an idyll in prose suggestive

of the serenity found in Virgilian poetry. It calls to mind, too, the recent novels of Deledda, especially *Annalena Bilsini* which finds a counterpart in *Villadorna*. Both these novels are rich in pastoral scenes. They speak of simple folk, of simple joys, and of simple passions. Novels of the genre of *Annalena Bilsini* and *Villadorna*, with their calm and simplicity, detach themselves in high relief from the dazzling, realistic novels of D'Annunzio and his followers who have, of late, overworked their themes to the point of nausea. Francesco Chiesa has expressed himself in terms of the Manzonian creed: the individual is to serve and not to enjoy; he is to preoccupy himself with aiding the afflicted; he is to withdraw from materialistic cupidity and turn to meditation, faith, and religion.

In *Villadorna* Chiesa has embodied this creed in *Zio Ponzio* about whom the whole action revolves. This uncle Ponzio has resolved to prevent his nephew Mario, whom he has learned to love as his own son, from inheriting a tainted and unscrupulously acquired patrimony. This task of guardianship the uncle has accepted as an act of humanity, and a religious duty. To him, furthermore, this act of humanity becomes an *idée fixe* to save Marco from the evil influence of two individuals: from Marco's father, a choleric old man, suffering from senile dementia, and from Ippolito, Marco's brother, an unscrupulous and materialistic schemer who makes use of every form of wile to win over Marco in the attempt to extort the patrimony from Ponzio's guardianship. Marco, unfortunately, is a credulous and likable young man with scarcely a will of his own and becomes an easy prey to Ippolito's tempting bits of arguments against their uncle. Ponzio, who has learned to love his nephew Marco more than anything else in his life, suffers immensely from Marco's estrangement, and finally succumbs to a severe illness from a succession of squabbles in which Ippolito apparently gets the upper hand. Ponzio recovers somewhat when Marco comes to visit him. The novel rises here to a scene of emotion and pathos in which the uncle showers a long suppressed affection on the nephew and informs him that he will be made sole heir to all his possessions. A broken and wretched old man is Ponzio who pleads with Marco to relinquish the tainted inheritance and unshackle himself from Ippolito's evil influence. Long days of uncertainty follow in anxiety and grief lest Marco will not heed his admonition. Finally, obsessed with fear that his plan is about to collapse he turns to religion in preparation for the supreme sacrifice: he resolves to die in order that his pleading will carry its purpose.

"Morire perchè la mia parola diventi credibile. . . . Morire perchè quel figliuolo si senta costretto ad obbedirmi e si salvi. . . . Morire, subito: prima che egli accetti quell'infame denaro. . . . Morire, questa notte. . . . Signore fammi morire dunque. Sai bene che io da me, non posso. . . . Non posso, io, togliermi la vita che mi hai data. Fammi morire tu, dunque."

The novel closes with a touching description in which we are aroused to a feeling of sympathy and commiseration for this abject and disconsolate old man who saunters out on a bleak night into a blinding snowstorm. On his feverish brow there is a determination to climb high up to the little church of San Giorgio on the Alpine pass. Half way up his strength fails him but in this last delirium he imagines that he has reached the goal. The last pilgrimage has been accomplished! So passes on the soul of *zio Ponzio* in a setting of Alpine solitude which adds a note of beatitude to this final episode,—a fitting close to this idyll in prose couched in serenity and religious feeling and carrying a wealth of poetic sentiment. Herein lies the success of this novel which justifies Francesco Chiesa's rise to preëminence in Italian letters.



Arnaldo Fraccaroli, *Vita d'America*, Milano, Fratelli Treves, 215 pp., 1928 (L. 11).

The reviewer confesses, before entering upon the discussion of the present book, that he began reading it with some misapprehension and caution in view of the fact that in the past not a few European litterateurs visiting America have made it a habit of disporting themselves at our expense. In this connection we have had many good reasons to smart under hasty and unjust invectives hurled at our yankee customs, at our lives, and our morals. Not infrequently have we had grounds to become exasperated over insipid generalizations on the American people and their habits. Other visiting authors have dissimulated their hypercritical attitude toward us but unfortunately their books and their impressions about us have been dull elaborations of the obvious and the superficial. The result has been that these two classes of visitors have either succeeded admirably in exasperating us or else have bored us to excess.

On the other hand it would be regrettable to denounce everything that is being written about us by foreign men of letters, for some of our guests see us from a totally different point of view,—the foreign point of view that frequently discloses truths about ourselves which we never dreamed of. Very few indeed of our literary visitors from the continent come here with an open-minded attitude, set aside all prejudices, and try to interest themselves in our problems and interpret our feelings with sincerity. Among these few we should be happy to include Arnaldo Fraccaroli, the young Italian dramatist and journalist.

One needs to read but a few introductory pages to his *Vita d'America* to realize that Fraccaroli has tried to see America, its people, its pulsating activity, from an unprejudiced point of view. As a matter of fact the author has presented a series of pictures taken from life and added to them the dramatic touch which imparts an undeniable charm to his whole book. One might say that Fraccaroli has contributed in each chapter a short, swift-moving, one act play on the life, the morals, and the culture of the American people. His experience as a playwright accounts for the sparkling dialogues interspersed in the sketches. The book, in fact, is a delightful balance between truth on one hand, praise and irony on the other. The author has succeeded in making a sincere outline of this organic America, inserting here and there in the book a generous amount of humor to vivify the truth and temper the irony.

Before passing final criticism the author suggests that the visitor should first of all study this phenomenal America with its skyscrapers, its machines, its fabulous wealth, and its innovations. Fraccaroli pleads on that perhaps it would be better to withhold judgement, to wait, for America may be on the point of ushering in a new culture, new ideals: "Studiare con passione quello che avviene negli altri paesi è un modo, fra i migliori, di voler grandemente bene al paese proprio." After all the skyscraper is the first distinct contribution to architecture since the Renaissance. Aside from the fact that the structure of the skyscraper is a phenomenal engineering feat, can one deny that a distinct architectural art is arising in these huge castles that tower like mountains in the sky? The author speaks with praise of the strides made in America in decorative and commercial arts, the theatre, the cinema, and music. The impulse among European intellectuals is to denounce jazz music as barbaric, but, as Fraccaroli observes that this form of syncopation is undergoing a process of sublimation, perhaps it would be better to withhold judgement, for, out of this clangor of discords, may arise the symphony of tomorrow,—a new contribution to the music of yesterday. History will repeat itself: a great nation



that rises to wealth through its work and its energy will inevitably rise to the arts. The following words of Fraccaroli will give a succinct and interesting viewpoint on this matter:

"È palese una più diffusa volontà di dare grazia alla vita, di non contentarsi soltanto delle cose pratiche: si cerca di far fiorire, dalla pingua prosa del benessere, la delicata poesia della bellezza. Ma anche in questa si vuole qualche cosa di nuovo, che abbia novità di armonia, novità di profumo. Infiniti tentativi vengono rivolti a questa ricerca, e alcuni nel loro ardimento senza limiti scoprono il fianco al grottesco. Niente paura: è un periodo di esperimenti e di assaggi. Vedrete che poi qualche cosa uscirà: originale senza essere offensivo, grandioso senza essere sfacciato. . . . Qualche risultato è già ottenuto: in architettura, nell'arte della decorazione, nel teatro, nella musica. . . . Non precipitiamo i giudizi. Dalla superficiale pazzia clamorosa sta per uscire un filone di armonie." . . .

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### IN MEMORIAM: CESARE DE LOLLIS

With the passing of Professor Cesare De Lollis of the University of Rome in April 1928, Italy lost an eminent scholar. He was born in the Abruzzi in 1863, studied at various places on the continent, and taught Romance literatures at the University of Genoa until he was called to the University of Rome in 1905, at first to take the chair in French literature and later to teach Romance literatures. He was a thorough, painstaking and brilliant scholar, of wide and varied culture, a master of several languages and literatures, a philologist of distinction. The results of his varied researches reveal an historical sense and a broad cultural viewpoint. The subjects of some of his works, *Saggi di letteratura francese*, *Cervantes Reasionario*, *Gerardo Hauptmann e l'opera sua letteraria*, *A. Manzoni e gli storici liberali francesi della Restaurazione* show the range of his mind. His famous edition of the *Autografi* and *Scritti* of Columbus published between 1892 and 1894 is an indispensable source for any serious study of the great discoverer. His *Cristoforo Colombo nella leggenda e nella storia* is a cardinal book and deserves to be translated. The study of these materials would dispell many illusions about Columbus' character and work, and make much spectacular literature unnecessary.

De Lollis had a fine aesthetic sense. His *Reisebilder* is delightful. As editor of *La Cultura*, he developed a review of the first rank and gathered about him a group of serious and able scholars. The review was conducted in accord with the highest standards of scholarship.

The pupils and colleagues of De Lollis are preparing a complete bibliography of his works to be published shortly in *La Cultura*. It is gratifying to know also that Benedetto Croce will soon issue an edition of selected essays of this great scholar.

GAUDENCE MEGARO

NEW YORK

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### FRENCH LITERARY NEWS IN BRIEF

**ANNIVERSARIES:** In August occurred the sixtieth anniversary of the death of Mme Victor Hugo. The twenty-sixth anniversary of Zola's death was observed at Médan at a gathering presided over by Gaston Chérau of the Académie Goncourt. In September was inaugurated in Lorraine, near the abbey and church

of *Notre-Dame de Sion*, the site of *La Colline Inspirée*.—OBITUARY: The historian, Alphonse Aulard, died in October; he was a professor at the Sorbonne and also took part in politics in which he was more interested than in sociology or economics. His writings are numerous, the best of them dealing with the French Revolution. Théodore Reinach, the historian and brother of Salomon Reinach (curator of the museum of St. Germain), died in Paris last fall. He was a professor at the Faculté des Lettres of Paris, at the Collège de France, and a member of the Académie des Inscriptions et Belles Lettres. He devoted his life to history and archaeology, and published many works on Hebrew history.—NEW PERIODICALS: *Gringoire*, a weekly dealing with both letters and politics, was founded last autumn in Paris. Another weekly is also announced under the title *Detective*, with the object of collecting "faits divers." Marcel Achard, Kessel, Maurice Garçon are among the collaborators.—DRAMATIC NEWS: The comedy of Noel Coward, *Week End*, translated and adapted to the French stage, is being performed at the *Théâtre de La Potinière*; *Broadway*, a play by Philip Dunning and George Abbott, has also been translated and adapted for production at the *Théâtre de La Madeleine*. *Le Théâtre de l'Avenue des Champs Elysées* is presenting an unusual *Hamlet*, a translation, by Théodore Lascaris, of the so-called "Pirated Version" of 1602. Georges Baty, who is directing the performance, is responsible for the stage scenery: only one setting is used for the whole performance. It represents the entrance to the Hall of Elsinore, with the door, inner courtyard and stairs leading to the apartments of the castle.—OPEN-AIR THEATERS: These theaters are gaining in popularity and importance. The *Société des Fêtes* of the town of Saintes, which organizes annually a performance in its Roman Arenas, recently created an annual competition for plays suitable for open air performances. A chorus and a large body of performers are required of the competing dramatists.—VICTOR HUGO: The Victor Hugo documents, collected by the Bibliothèque Nationale after the death of Gustave Simon, are now being classified and bound, and nothing of them will be made public until after the completion of that preparatory work.—MUSIC: Symphonic Orchestras, with instrumentalists remunerated regularly, and independently of the success of the concerts, are a part of American life, but Paris did not boast of any similar organization until last fall: the "Orchestre Symphonique de Paris" is quite a novelty in France. It has three conductors, one of whom, Cortot, is well known to American audiences.—JEUX FLORAUX: The Fabien Artigue Prose Prize of the *Académie des Jeux Floraux* was awarded to André Chamson for his book *Les Hommes de la Route*.—CZECHO-SLOVAKIA: In October occurred in Prague the fifth annual congress of the *Fédération Internationale des Unions Intellectuelles*. The topic of discussion was "The Elements of Modern Civilization."

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#### FRENCH BOOK NOTES

Robert de Traz, *Alfred de Vigny*.

This is not a so-called *biographie romancée*, but a study at the same time of the life and works of A. de Vigny. In what has the poet followed the Romantic movement, and to what extent has he deviated from it? M. de Traz answers

these questions. He indicates how Vigny has participated in the regeneration of a dying literature by influencing several of the works most typical of the Romantic school; by substituting for the imitation of the Greeks and Romans an imitation of northern art; and by aspiring to play a social role quasi-prophetic. But he carefully points out that by his taste for psychology, by the power of his thought, and by his stoicism, he himself is remote from Romanticism. For us even today the works of Vigny have a very real value, for the anguish depicted there is that of the modern man. Contemporary science considers man as an atom lost in a multiplicity of phenomena pursuing an implacable course, and confirms the idea of nature's indifference. The ruin of the family spirit, class hatred, the fierce egotism of the individual, make us experience the same feeling of solitude that weighed on the heart of the poet. Our century, undermined by despair, has no refuge except in the stoicism advised in *La Mort du Loup*.

Émile Henriot, *L'Art de former une bibliothèque*.

The author of this little volume, a novelist, poet and literary critic, did not intend to impose his personal taste and to force on the reader a partial choice of books. He merely suggests the highlights of a selection to be made finally by the reader himself. For each literary form M. Henriot gives a first table (A) containing writers of the greatest magnitude, and a second table (B) including those of less merit. These tables are divided into chronological categories in each of which the letters a, b, c indicate the order of preference if one has to choose between several of the books mentioned. Two chapters, concerning the choice of books and preferable editions, contain practical advice on the characteristics to look for in the editions of the greater centuries, and a carefully selected list of critical editions which may spare the amateur much hesitation. Finally, under the title *Conseil de Dix*, and *Mes Dilectae*, the author proposes for each literary form at least ten works which even the smallest library should own, and gives the reader an anthology of the favorite passages in the greatest works of French literature.

Charles Chassé, *Styles et Physiologie*.

People with a taste for criticism will consult with interest this original presentation of French literature in which writers are grouped according to their temperaments and the provinces to which they belong. Under the title *Styles et Physiologie*, the author introduces a series of studies on modern writers whom he classes as auditory, visual, cenetic, olfactory, etc. . . . Thus he places among the auditory such men as Daudet, Loti, Barrès and A. de Chateaubriant whose famous novel *M. des Lourdines* was written to the sound of Beethoven's fifth sonata for piano and violin. The choice of modern authors may be accounted for by the fact that they are the ones whose physiology we know best, and who have freely expressed their sensoriality in their writings. On the other hand, in the second series of studies grouped under the rubric *Les Styles régionaux*, he considers especially the writers of the 17th and 18th centuries whose works show all the more regional influence since communication between the provinces was then more difficult. For example, the garden of la Touraine, luxurious but with a dull landscape, could produce at the same time a sensual writer like Rabelais and a classical one such as René Boylesve. In two other sections M. Chassé studies political style, radical, royalist, communist, etc. . . . and the professional

ones, medical, judicial, etc. . . . The book affords very agreeable reading both for the many new observations it contains as well as for its style.

RENÉ VAILLANT

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### RUMANIAN LITERARY NEWS

BOOKS.—PROFESSOR SEXTIL PUȘCARIU, of the University of Cluj, publishes in the Rumanian Academy's collection of studies and research the second volume of his *Studii Istoricomâne*, in collaboration with M. Bartoli, A. Belulovici, and A. Byhan. The first volume, issued in 1906, included "Texts." Professor Pușcariu takes up in the present work the grammar and characterization of the Istrian-Rumanian dialect, the gradually disappearing speech of the Western Rumanians, and announces that the third and fourth volumes will contain a critical bibliography of all publications relating to this dialect, as well as a glossary.—PROFESSOR MIHAIL DRAGOMIRESCU, of the University of Bucharest, states in his *Știința Literaturii, Volumul I, Introducere; Estetica Generală; Estetica Literară* (translated into French and published by Gamber, Paris):

"The science of literature, according to my conception, is based on the idea that true and complete literary works (poetic works) are beings by themselves akin to the animal and vegetable species, having as a prototype the work itself and as individuals the numerous images which each of these works leave in the minds of men and especially of critics. Just as for botany and zoology the ultimate aim is classification, so the science of literature, which has to deal with analogous existences, must have as a final goal the classification of literary works, the more so as this classification appears more complicated than the so-called natural classification in zoology and botany. It is thus understood that, according to this conception, literary masterpieces are studied outside of time, space and historic causality. No matter where they were produced, at any time and under any conditions, they interest us for themselves, for the aesthetic life they contain, like beings which populate the psycho-physical world in which the science of literature is called to bring order, as the positive sciences try to bring order in the physical world. . . . Thus the sciences of literature and art begin where history ends."

These theories are, of course, subject to discussion.—Other recent books by Professor Dragomirescu are a new and complete edition of his *Teoria Poesiei* and two volumes of *Critică*.—MARCUS BEZA's *Doda*, translated by Lucy Byng and published by Geoffrey Bles, London, is a story of shepherd life in the native Macedonian province of the author. With *Doda* Professor Beza adds an interesting page to the history of the development of the Rumanian novel.—CETATEA CU PORȚILE ÎNCHISE (The City of the Closed Gates) is a book of crystal prose by Al. T. Stamatiad, the poet of the *Golden Bugles*, *Black Pearls*, and *The Road to Damascus*, and the translator of Baudelaire's and Oscar Wilde's poems in prose.—THE 94th number of *Biblioteca Dimineața* contains Eugen Relgis' *Drumuri în spirală* (Winding Roads). In these notes the author proves once more his hope in *umanitarism*, his own views and struggles for the advancement of mankind. Mr. Relgis enjoys the appreciation of Rabindranath Tagore, Romain Rolland, and other well-known writers.

MAGAZINES AND OTHER PUBLICATIONS.—DACOROMANIA, the voluminous (640 and 1641 pp.) Bulletin of the Museum of Rumanian Language, University of Cluj, reached its fourth year. In the first part Professor S. Pușcariu, the editor, discusses in an interesting article, written in French, *L'organisation du travail*

*scientifique*; G. Opreșcu writes, also in French, on *L'activité de journaliste d'Eliade Rădulescu pendant son exil à Paris*; and G. D. Serra, in Italian, on *La storia del cognome italiano*. The second part dedicated to the memory of Vasile Bogrea (1881-1926) gives *Etymologies* by W. Meyer-Lübke, in German, on *apuca* and *strungă*; Leo Spitzer, also in German; S. Pușcariu; Nicolae Drăganu; Gustav Kisch, in German; Constantin Lacea; and Vasile Bogrea; besides articles, book reviews, and a chronicle. Among the other contributors to the *Dacoromania* are C. Tagliavini, Teodor Capidan, Ion Muslea, Al. Procopovici, G. Guiglea, V. Bologa, Șt. Pașca, etc.—PROFESSOR PUȘCARIU's manifold activities have not interrupted his preparation of the Academy Dictionary of the Rumanian language. The plan of this vast work was presented by him in a communication to the Rumanian Academy and published by it in its literary section.—TIPARNIȚA LITERARĂ (The Literary Press) edited by Camil Baltazar and Petru Comarnescu is a new monthly issued in Bucharest. The first number contains an article by Marthe Bibescu on H. R. H. Princess-Mother Helen, entitled *A Madonna of Rumania*; a fragment from a new novel by Liviu Rebreanu; a poem *Cântecului meu* (To My Song) by Camil Baltazar; and other contributions by I. Brucăr, Ion Barbu, etc.

LITERARY BREVITIES.—CORNEȘTI, a small town in the district of Jassy, will have the honor of calling its public school *The Dimitrie Anghel School* in memory of its native son Anghel (1872-1914), the poet of the flowers and an accomplished artist of the word.—ION MINULESCU suggests in the Bucharest daily *Adevărul* (The Truth) that the name of Anghel be added to those of the pioneers of culture in Dobrudja to be placed on the proposed cultural palace at Constanța.—EM. SOCOR mentions in *Adevărul* that among the admirers of Mihail Eminescu (1850-1889), who have sent in contributions for the monument to be erected in his memory in Jassy, are the workingmen of the Grozăvești mills, the Constanța railroad employees, and the conductors of the Bucharest buses. Nothing can show more definitely the infiltration of the great poet's rhythm into the hearts of the people.—THE centenary of the publication of Ioan Heliade Rădulescu's (1802-1872) *Grammar* was celebrated in October, 1928, by the Friends of the History of Literature, in Bucharest.—GEORGE COȘBUC's (1866-1918) birthplace in the village of Bistrița Năsăud was made an historic monument.—A. STEUERMAN-RODION, the Heinrich Heine of Rumanian letters, who died in 1918, left a lasting impression among his countrymen. The tenth anniversary of his death was observed in almost every important city of Rumania.—MANY lines in Marius André's *La vie harmonieuse de Mistral* (Plon, Paris) are devoted to Vasile Alecsandri (1819-1890) and his prize winning *Cântecul gintei latine* (The Song of the Latin Race).—S. BLEICHER-BRĂILA, an occasional contributor to *Adevărul*, tells how Paulina Alecsandri, the poet's wife, once related how this poem was made:

"One day Vasilică (Little Basil) showed me that a prize was being offered for a poem on the Latin race. I asked him whether he would compete. Laughingly he replied that I was rather stupid if I believed that he could compare himself with the great and world-famous poets of the Occident. It happened, however, that after a long rainy day some merchants from Jassy came to see the estate we wanted to sell. The merchants requested to be accompanied to the estate and, as Vasilică rather hesitated to go on account of the muddy roads, I said to him, 'I am going, Vasilică, to put on a pair of boots and go with the merchants, but when I come back I must find the poem of the Latin race ready.' When I returned I found Vasilică sitting in this chair in front of this table,

with his favorite dog in his arms, as was his habit, and on the table, all written, the *Song of the Latin Race*."

It is worth while to note that in their *History of French Literature* Professors Joseph Bédier and Paul Hazard mention that

"In Rumania there is not only a Rumanian literature but also a French literature. There are so many poets and prose writers who formerly as well as to-day wished and now wish to join their voices to ours."

To Dimitrie Bolintineanu, Dora d'Istria, George Bibesco, Alexandru Sturdza, quoted by Professors Bédier and Hazard, we may add others of equal, and perhaps finer, quality, like the Comtesse de Noailles, Hélène Vacaresco, G. Bengesco, Alexandru Macedonschi, Julie Hasdeu, Marthe Bibesco, Adrien Le Corbeau, Panaït Istrati, Matei Roussou, etc.—ADMIRERS of Dadaism may be interested to know that Tristan Tzara, its originator, is a Rumanian born in Bacău, who creates in his native tongue with the same *clearness* as in French.

THEATRE, ART, AND MUSIC.—THE Wilna *Dziennik* publishes an article by Professor Glixelli about the National Theatre of Bucharest and the brilliant performance of *Vîfulul* (The Snowstorm) by Barbu Delavrancea (1858-1918).—OMUL CARE A VĂZUT MOARTEA (The Man Who Saw Death) is a new comedy by Victor Eftimiu, produced by the stock company of the Queen Marie Theatre of Bucharest.—At the first International Convention of folk arts at Prague, Rumania was represented by the Permanent Secretary of the Rumanian Academy, Ioan Bianu, Princess Alexandrina Cantacuzino, and Tzigara-Samurcaș. The latter two were elected Vice-Presidents of the Convention.—IN November 1928, George Enescu, Rumanian composer, visited Berlin and was the guest of honor of the Minister of Foreign Affairs of Germany. The Berlin symphonic orchestra gave, under the leadership of Konwald, a concert of compositions by the Rumanian maestro.—THE Copenhagen symphonic orchestra, under the direction of Schnedler-Petersen, gave an all-Rumanian program including C. Nottara's overture from *Ecuba*, Stan Golestan's *Rapsodia Concertantă*, N. Jora's *Privești Moldovene* (Moldavian Landscapes), and Enescu's *Rumanian Rhapsody*.

EDUCATION.—KING'S COLLEGE of London University offered lectures on Rumania from October 18 to December 6, 1928. R. W. Seton-Watson, I. Evans, H. Wickham Steed, and Marcu Beza were the lecturers. Professor Beza spoke on Rumanian literature.—THE popular University of Zürich is also giving a series of lectures on Rumania. Professor Wetter spoke on the geographic position of the country.

LEON FERARU

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#### INSTITUTO DE LAS ESPAÑAS

Don Camilo Barcia Trelles, Professor of Law in the University of Valladolid, has been appointed official lecturer of the Instituto for 1928-1929. Sr. Barcia Trelles is President of the Sección de Estudios Americanistas en la Universidad de Valladolid. He studied in Belgium, Germany, and Switzerland and has given lectures in the University of Madrid and Salamanca. He also gave a course on "Spanish Internationalists of the 16th and 17th Centuries" at the Académie de Droit International de la Haye. Sr. Barcia is author of the following works: *El problema balcánico*, 1914; *El pangermanismo*, 1915; *El derecho de la guerra*



marítima, 1927; *Origen y Evolución de la Doctrina Monroe*, 1917; *El tratado de Versailles y sus antecedentes*, 1919; *La política exterior norteamericana*, 1924; *El imperialismo del petróleo*, 1925; *La codificación progresiva del derecho internacional*, 1926; *Panamericanismo e iberoamericanismo*, 1926; *Francisco de Vitoria fundador del derecho internacional*, 1928; *Las raíces hispánicas del derecho internacional americano*, 1928; *La sexta conferencia panamericana* (En preparación).

This distinguished publicist was invited by the Carnegie Endowment for International Peace at the suggestion of Dr. James Brown Scott, Director of the Section of International Law, to study in Washington the foreign policies of the United States in relation to the Monroe doctrine. Under the auspices of the Instituto Sr. Barcia will also give upon request lectures and short courses in Universities and cultural centers, on the following subjects: "*Francisco de Vitoria, fundador del derecho internacional moderno; Interpretación española en el siglo XVI de la conquista de América; La polémica entre Hugo Grocio y Serafín Freytas sobre "la libertad de los mares"; Origen, evolución y crítica del Panamericanismo; El imperialismo del petróleo; El problema del Extremo Oriente*. For the study of the Spanish mind of the 16th century, of the conquest and colonization of America, and the problem of present relations between Hispanic-America and the United States, the visit of this distinguished historian and internationalist will be of great importance. On Monday, October 29, the opening Velada for the year was given in honor of the novelists, José Eustasio Rivera and Bartolomé Soler, authors respectively of *La Vorágine* and *Marcos Villari*, the two outstanding novels published recently in Spanish. The Instituto and the American Association of Teachers of Spanish gave recently a reception in honor of Don Alfonso de Orleans y Borbón, Infante de España. Lucrecia Bori, of the Metropolitan Opera Company, gave a song recital on the evening of December 1st at the home of Adolph Lewisohn, in the interest of the endowment fund of the Instituto. Professor Stephen P. Duggan, Director of the Institute of International Education and Chairman of the Executive Council of the Instituto, delivered an address. Among the patrons were: Dr. and Mrs. Nicholas Murray Butler, Mr. and Mrs. James W. Gerard, Mr. and Mrs. Archer M. Huntington, Mr. and Mrs. James Lees Laidlaw, Mr. and Mrs. Thomas W. Lamont, Mr. and Mrs. Henry Goddard Leach, Mrs. John Lewis Childs, Mrs. Henry P. du Pont, Mrs. Oliver Harriman, Dean Virginia C. Gildersleeve, Jules S. Bache, Willard V. King and Frederic S. Lee.

R. A. BECERRA

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#### ITALIAN BOOK NOTES

Arnaldo Fraccaroli, *New York: Ciclone di genti*, Milano, Fratelli Traves, 1928, 211 pp. (L. 10).

Arnaldo Fraccaroli devotes more than two hundred pages to New York, the "futuristic city." He states that he has tried to study it by taking miniature doses at first for fear of erring, or, for fear of feeling ill should he take an overdose of this futuristic potion. New York, representative of cities here, appears to the author as the center of the nerve system of America,—this city of clangor and discord seems to represent, in the most intensified degree, all of



the progressive cities of our country. New York, as well as America, receives and assimilates people from all parts of the world, and, under a magic process, remolds this admixture into a new people,—a vivacious people on the threshold of a new civilization with its shocking amount of organic power, its inventions, its machines, its din, its futuristic cities . . . "l'America è diventata l'emporio della umanità di tutto il mondo, è il crogiuolo formidabile di tutte le razze dal quale uscirà, fra tentativi e ritorni e audacie e virtù e errori, la nuovissima civiltà americana che è in formazione."

Signor Fraccaroli has drawn an amusing sketch of this huge city, provoking laughter from baneful situations such as subway rides, walks along the avenues, jostling crowds, etc. . . . With all this mirth the author never for a moment breaks away from the serious undertones of his observations. In the main, he observes, the American crowd is made up of contented people, not excluding the fact that many melodramas are hidden under the smiles, many an intricate drama concealed under the mask of indifference. The salient characteristic of the people here is especially noticeable in their optimism. The general attitude is to look happy and prosperous for fear of depressing one's neighbor, even though many, without showing it, bend under the weight of disillusionment which manifests itself too late. For others there is only darkness ahead:

"Guardate una folla americana. C'è in tutti una espressione di contentezza. Eppure ognuno avrà anche qui il suo fardello di malinconia, il suo piccolo dramma personale: e a molti anche qui graverà sulle spalle il peso delle illusioni che tardano a realizzarsi, e anche qui l'orizzonte stenderà cortinaggi di buio dove si credeva di veder scintillare firmamenti di stelle. Ma nessuno ci pensa. O pochissimi. La vita viene vissuta nell'istante, e il passato di ieri non ha importanza perché viene scaraventato giù negli abissi del tempo che non conta, perché si gode soltanto il presente; e si guarda al domani che sarà anche più bello, senza dubbio. Se poi non sarà bello, pazienza; non c'è ragione di affliggersi oggi. Non bisogna mai prendere anticipi sul dolore."

In a final analysis signor Fraccaroli states that the American man is above all an industrialist and, essentially, an energetic optimist.

The book as a whole with its hodge-podge of observations offers plenty of fun; admiration mixed with caricature, satire with invective. Fortunately the author never falls into ostentatious denunciation of our ways and our methods.

Gellio Cassi, *L'esule di San Casciano*, Florence, Bemporad & Figlio, 1928, 205 pp. (L. 10).

In the editor's preface we are reminded that, contrary to the usual custom in Italy of first staging a play then publishing it afterwards, *L'esule di San Casciano* has been published first in hopes of stirring up enthusiasm and facilitating the presentation. This procedure is justifiable perhaps in view of the fact that the staging of the play would require meticulous preparation and, above all, enormous expenditure, since it deals with an historical background centering on Nicolò Machiavelli. Not unmindful, moreover, that the political doctrines of Machiavelli coincide to a very marked degree with the political ideals of Fascism, the editors and friends of the author have felt that it would be a duty of either the Fascist régime or else, perhaps, of an ardent Fascist to take over the play and put it on the stage. The historical and political value of the creation carries sufficient weight to justify the step taken by the editors. Yet, up to the time of this review, the play has not been staged. Nor has the work created any unusual comment or enthusiasm in Fascist circles. On the other hand, the play, in view

of its merits, has not been published in vain: it was inspired and written to honor Nicolò Machiavelli on the fourth centenary of his death.

Composed in the form of a dramatic poem, the play elaborates on the life and *milieu* of Machiavelli and falls under five historical divisions or acts. The first episode comprises the political life of the distinguished Florentine in the period known as his secretaryship to the Republic (1506-1511). The second episode centers on the reaction against Pope Julius II resulting in the Council of Pisa. In this pseudo-religious squabble Machiavelli plays his part—always paramount in his mind,—as defender of the welfare of Florence. The third historical period deals with the fall of the Florentine Republic (1512). In the fourth episode we find Machiavelli imprisoned as a supposed accomplice in the abortive conspiracy against the Medici. He is freed shortly afterwards with the election of Giovanni de' Medici (Leo X) to the Papacy (1513). This freedom from prison ushers in his exile into San Casciano in Val di Pesa. Here takes place the fifth and last episode of the play (1515).

It is in this final scene that the characterization of the great statesman points to a climax. We find him in a squalid hostelry, surrounded by gamblers, adventurers, soldiers, a broken-hearted man, who has loved his Florence and who sees ahead the dream of the unification of Italy. Occasioned by visits from great personalities of the day, among whom Donna Alfonsina de' Medici, Machiavelli gives free reign to his political views, his hopes, and his plans. Although the exile came near being fatal to the Florentine through his banishment from political activity and service to the state, it has, on the other hand, bequeathed to posterity Machiavelli's conception of the ideal state, the forerunner of modern nationalism: *Il Principe*.

From the historical point of view the play offers a *résumé* of the salient events in the political activities of the great Florentine. Happily, too, the author, observant of dramatic technique, has developed gradually the tense moments up to the last act without having had to resort to concocted situations and warped historical details. Even though this dramatic poem seems to be doomed to obscurity it can be especially recommended to those who are interested in history and political science. Incidentally the play offers a sympathetic and forceful characterization of the "Sommo Politico."

Arturo Lanocita, *Scrittori del tempo nostro*, Milano, Ceschina, 1928, 298 pp. (L. 12).

No less than twenty-five authors that dominate Italian letters of today have been presented in this volume in the form of private interviews. The seniors, Sem Benelli, Deledda, Panzini, Pirandello, Niccodemi, stand out amusingly in their private chats with the author. Most of these interviews have appeared at some time or other in the *Ambrosiana* and other journals, and it is not unlikely that we have read them before.

What justification the author has had in collecting these interviews in book form remains food for conjecture, for little indeed is to be gleaned by way of information with regard to the authors, their theories, and their problems. The reading of two chapters discloses quite obviously that the interviewer has made no effort whatsoever to construct or to elaborate on the bits of literary theories and polemics cast off in the side remarks of the authors. Lanocita's preoccupation seems to be especially focussed on an attractive and anecdotal presentation

of the subject matter. The interviews have been assembled primarily for the purpose of pleasing,—let us say from a journalist's point of view.

The book as a whole should not be discredited. Lanocita is to be praised for the skill with which he has treated the content matter in rendering it chatty and fast-moving. In this respect he has succeeded admirably by spicing the interviews with a generous amount of anecdotes issued from the mouths of our *littérateurs en pantoufles*. A facile style adds the necessary color; an uncanny *savoir faire* imparts the element of fascination to the whole book. Yet, aside from the fact that the book makes pleasant reading and offers here and there new "slants" on Italy's literary celebrities, the quandary remains unsolved relative to Lanocita's justification in reassembling the interviews. The book is selling at a lively pace. This provides some justification, of course. A summary evaluation of the book, however, tends to discount its literary worth in favor of the general attractiveness of its rapid dialogues, its comic situations, and above all, its sincere reproduction of the "closeups" of the leaders in the literary camps in Italy.

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#### ROMANCE LANGUAGE CLASS-TEXTS

Théophile Gautier, *Selections from Théophile Gautier*. Edited with introduction, notes and vocabulary, by A. Schaffer and S. A. Rhodes, New York, Century Co., 1928, xix + 185 pp.

The present edition does not purport to be an exhaustive survey of the writings of Gautier, with specimen pages culled from most of his important works. Instead, the editors have narrowed the selection to a comparatively limited range: there are four tales from the *Romans et contes* ("Arria Marcella," "La mille et deuxième nuit," "Le pavillon sur l'eau," "Le pied de momie"); there is the famous "Première représentation d'Hernani" from the *Histoire du Romantisme*; finally there are a few selected poems (pp. 98-107), fortunately including Gautier's artistic *profession de foi*, "L'Art." The present edition therefore really is an introduction to the study of Gautier: the editors give certain fair specimens of his work which in practically every case are complete entities and not merely selected passages.—The material has been well chosen. The four tales from the *Romans et contes* will give the student an excellent idea of Gautier's passionate love of beauty, his skill in historical resuscitation, his delicacy of touch and his rich and variegated style. "La première représentation d'Hernani" is of course a *sine qua non* in any edition of selections from Gautier; perhaps it should have preceded the other selections in order to give the student a definite preliminary idea of Gautier's literary aims and predilections. The poems (taken in the main from *Émaux et camées*) are few in number but representative.

The editing is on a high plane throughout. The Introduction is concise, eliminating all unnecessary data but giving an unusually vivid and accurate account of Gautier and his works. The notes are gratifyingly full and adequately explain the lexicographical difficulties and the historical, literary, artistic, mythological, and other allusions in the text. As an added help in the study of "Arria Marcella," the editors have included two photographs of Pompeii together with a restoration and an outline plan of the city.

Erckmann-Chatrian, *Le Trésor du vieux seigneur*. Edited with Introduction, Notes, Intensive Study Exercises and Vocabulary, by Osmond T. Robert, New York, Henry Holt & Co., 1928, xvii + 198 pp.

The title of the present text is somewhat of a misnomer; as Prof. Robert himself points out (p. VII) the book is really an inductive review grammar of French based upon *Le Trésor*: there are forty-odd pages of French text and over ninety pages of grammatical material. The editor expounds his pedagogical ideas in the Preface: instead of basing his grammatical survey upon a more or less extensive selection of more or less difficult French, he has chosen a small amount of ultra-simple French text. He consciously eliminates its literary aspects (as a matter of fact *Le Trésor* is decidedly light-weight at best); adopting as his motto, "Festine lente," he proceeds to concentrate the attack upon grammatical elucidation and practice. He would have the teacher tarry over the text, describe it and dissect it even before utilizing the very considerable exercise material available. This material is of the most varied description: there are *questionnaires*, vocabulary drill, grammatical remarks and exercises, dialogues in French, English-French composition, etc.—Throughout this work the most earnest efforts are to be made to prevent the student from making mistakes, for "a mistake once committed is a mistake learned" and the student thereby becomes "less capable of producing or of recognizing correct language" (p. XII).—Prof. Robert thinks that all this material should cover sufficient ground for one semester of second-year work (p. XVII). He would permit a certain amount of reading in other texts during this period but, following his theory, this reading should be "easy enough for the pupils to run little risk of attributing wrong values to the vocabulary and constructions they come across" (p. XVII).

Studied as Prof. Robert suggests, I think the present text should give good results. Only I think he stresses too much the fatal results of errors on the part of the student: if the teacher duly explain and correct these errors, I fail to see that the day is lost. Again, I think that Prof. Robert underestimates the importance of "rapid reading" of other texts. If it be granted that one of the most important aims of French teaching is to enable the student to read French rapidly and with pleasure, he should be required to read certain texts at least, even difficult texts, for their content and regardless of their grammatical connotation. If a well-edited edition be used and if it be well-taught, there will be no great danger of the student "attributing wrong values" to the vocabulary.

Claude Tillier, *Mon Oncle Benjamin*. Edited with Notes, Exercises and Vocabulary by A. H. Krappe, with a foreword by Prof. Daniel Mornet, New York, Prentice-Hall, Inc., 1928, xxii + 206 pp.

Claude Tillier (1801-1844) is one of the most notable examples of a man born out of his own century. In intellectual sympathy, literary taste and social bias he was decidedly of the eighteenth century and there is decided pathos in his evocation (Chap. I) of that era: then it was that joyous *bourgeois* flaunted their beloved peccadillos in the face of society and took their ease in their respective inns with a gusto that Tillier finds so sadly lacking in constitutional nineteenth century France. For Tillier the eighteenth century was a veritable paradise on earth in spite of "abuses," "privileges," "la gabelle," "la corvée," etc.; and in order to give his contemporaries some taste of this paradise, he narrates the history of a scion of that fortunate age, one Benjamin Rathery,

doctor by education and occasionally by necessity, roisterer by nature and preference, and *bel esprit* to boot. Benjamin's cronies and his foes, his virtues and his vices, his unwilling quest of married bliss and an ultimate unexpected wind-fall in the shape of an inheritance—all this is described *con amore* and with a certain sheer verve and animal gusto possible only in an author so completely enamored of his subject as is Tillier.—Of course, as Dr. Mornet has pointed out in his foreword, this is not "local color" in the sense that it gives us a photographically exact idea of life in a small town of eighteenth century France. Yet the novel is extraordinarily vivid, sprightly and diverting, far more so than many laborious reconstructions of the past that for all their painful exactness lack the spark of life. It is precisely this essential spark that makes *Mon Oncle Benjamin* so enjoyable and that, I think, will endear it to most American students.

Dr. Krappe has given us an unusually scholarly edition of Claude Tillier's masterpiece. The Introduction does not propose to be a catalogue of facts concerning Tillier but gives an excellent interpretation of his life and works. The Notes are very full and contain a number of interesting parallels, culled from ancients and moderns alike, from Herodotus to H. L. Mencken. The Exercises contain an intensive study of the idioms occurring in the text and English-French composition based upon these idioms.

LAWRENCE M. LEVIN

COLUMBIA UNIVERSITY

Robert Vigneron, *Explication de textes*. Chicago, University of Chicago Press, 1928.

The teachers who have longed for the day when *explication de textes* would be more generally practiced in American schools will be grateful to Professor Vigneron for his sound presentation of a method that has proved so popular and helpful in French schools and universities.

We regret, however, not to find science, art and law specifically mentioned among the subjects to be studied, in order to comprehend the literal meaning of the text and the allusions. Many pages of Rabelais, Molière or Lesage, for instance, could not be "read" without a certain knowledge of the medical science of their ages. Misinterpretation or embarrassment results when commentators fail to become acquainted with the scientific books and theories current in the early nineteenth century. . . . The visual imagination of students is very often incomplete. Illustrative material such as is contained in many French books of history, history of literature, history of art, archaeology, etc. (not to mention illuminated manuscripts, illustrated editions, old or recent, museum collections when available) will elucidate many hazy interpretations of a text, especially in undergraduate work. . . . Some idea of law and court procedure is necessary to understand passages of Rabelais, Racine, Beaumarchais, Balzac, etc.

On the other hand, genius is often *prophetic*. Rousseau, Stendhal, Baudelaire are perhaps read more carefully in our day than in their own, because of the subsequent development of the ideals they embodied in their works consciously or unconsciously. The evolution of criticism in relation to them will help to explain many details of their books.

The reader will find the short list of references quoted by Professor Vigneron extremely useful to supplement his lucid pages. I believe that this mono-

graph should be supplemented by a second one on the elementary adaptation of *Explication de textes*. An account of the principles of *explication de textes* and a list of books containing *modèles d'explication* will be genuinely helpful for teachers of French.

E. M. LEBERT

NEW YORK UNIVERSITY

André Béziat, *French Grammar*, Richmond, Johnson Publishing Co., 1928, xv + 537 pp.

This is a grammar by the late Chairman of the Department of Romance Languages at Vanderbilt University, under the editorship and with the collaboration in part, of William Dey, Professor of Romance Languages in the University of North Carolina.

The author has a definite plan, from which he never deviates, that is, to combine the scholarship of the Grammar Method with the conversational drill of the Direct Method. "Grammatical French, then oral practice" is the mode of procedure.

There are thirty chapters in the book. Each chapter is divided into three or four lessons, but each constitutes a thought unit in the entire work, each chapter being complete in itself, yet closely connected to preceding and following chapters. The materials of each lesson are presented clearly, completely and concisely.

The Introduction treats the facts of French pronunciation very fully, more fully indeed than will be needed by an experienced teacher. This very wealth of detail in the Introduction, however, will make the book doubly useful to the inexperienced teacher—and there are very many such, alas!

The Vocabularies are well chosen. They are grouped according to subject and idea. There is a full French-English vocabulary at the back, which is arranged in a rather novel manner. The pronunciation of the French word is indicated, then follows the English equivalent, then a definition in easy French. This double definition, English and French, helps the student to learn the meaning of French words in French and encourages the habit of using all-French dictionaries, a habit which fits in with the use of French in the classroom.

This grammar recognizes in fact that the use of one language instead of two in the classroom stimulates the student's interest and capacity for thinking in French. Hence, there is not too much English in the book. However, for the teachers who wish their students to translate English into French, there are exercises included under the heading 'Thème.'

The reading material is well chosen, so as to educate the student in the life of France as well as in the French language. In this way the student is made to realize that, after all, a language is only a key to a great chest of literary treasures, to another civilization and to another soul.

Finally, the book is well and attractively bound and beautifully printed. Too many publishers fail to realize that an artistically bound book adds to the pleasure and stimulates the interest of the student.

R. W. SCOTT

COLUMBIA UNIVERSITY



Gaspar Melchor de Jovellanos, *El Delincuente Honrado*. Edited by Berkowitz and Woffsy, New York, Century Co., 1927, xxvii + 116 pages.

Teachers of Spanish have had available annotated texts of plays by the Younger Moratin (almost out of the eighteenth century) and by Ramón de la Cruz, but, until the appearance of the present play by Jovellanos, none to represent the typical eighteenth century play in the French manner. Students have had to accept the statements of manuals of literature to the effect that, as Northup puts it, "Spain produced not a single noteworthy writer of tragedies in the French manner."<sup>1</sup> The writer has observed no inclination on the part of students reading *El Delincuente Honrado* to disagree with Professor Northup's judgment, and the eighteenth century literary output may really be as bad as it has been traditionally deemed. Nevertheless, even had there been no "moderate revision of opinion concerning its general nature and significance,"<sup>2</sup> one feels that it is worth while to have an edition of this play available.

While it will probably not be found serviceable in elementary classes, it does have a place in courses in the drama, and possibly in general survey courses with advanced students. For such use, the Exercises will not justify the work put into their preparation. The Introduction, however, is satisfactory, and adequate for such purposes as any introduction would be likely to serve. For more extended study, a short Bibliography is appended to the Introduction.

The Vocabulary, which consists of some 1750 or 1800 words, is noteworthy from the point of view of "normal and appropriate" equivalents, but lacks cross references, thus allowing erroneous impressions, or making it necessary to look elsewhere if the student does not happen to hit upon the right word at first. For instance, under *posta* he finds only "messenger" (naturally he does not look under *traje* for that is a common word with which he is already familiar) and *traje de posta* becomes "messenger's uniform"—not at all incongruous with the context. Apparently no attempt was made to include the Spanish words used in the Introduction. In defining *inefable* as "imponderable" the editors have attributed to the English word a figurative meaning that not even the most complete dictionaries give. In the interest of "normal and appropriate" renderings, why not "loved one" for *objeto*, rather than "object of love"? *Aun* would be best rendered "again" in the context at 10, 32. *Presencia* is used (51, 16) in its meaning of *talle, figura, disposición de cuerpo*; the vocabulary has only "presence." While correct, it is hardly adequate, and "bearing" would be clearer.

The Notes are perhaps unnecessarily full to the exclusion of matters that even advanced students might need enlightenment on. For example, the government of the clause beginning *y que* at 24, 20 is puzzling, perhaps because of the punctuation; *salir* and *entrar* are not used consistently in stage directions (30, 20; 44, 8-9); or again, when the student turns to his (or the Library's) Spanish Bible, he finds (*Genesis*, XI, 9) *Babel* just as in the English version, and the implied connection (Note IV, 8) between *Babilonia* and *Babel* is not made clear. Future subjunctives are dismissed too summarily (Notes I, 20; I, 40). Such students as need the information that modern usage requires the present tense instead of the future also need an explanation of how Jovellanos and others before him used the future, for there are presents as well as futures in this play.

<sup>1</sup> *An Introduction to Spanish Literature*, p. 322.

<sup>2</sup> Editors' preface to text under review, p. v.



Notes on the sequence of tenses (I, 31; III, 18) leave the impression that it is not "grammatical" (only "logical") to have a dependent clause with the verb in the subjunctive expressing time or action prior to that of the main verb—not the usual presentation.

THOS. A. FITZGERALD

ST. JOHN'S COLLEGE,  
ANNAPOLIS, MD.

Azorín, *Old Spain*. Edited with Introduction, Notes, Exercises and Vocabulary by G. B. Fundenburg, New York, Century Co., 1928, xix + 116 pp.

This farce of Azorín strikes a lighter and more jovial note than we have come to expect of this somber, disillusioned apostle of the return of the Golden Age. For his brooding melancholy over the long-fled past, he here substitutes a hilarious, fantastic, impossible playing with the present; he has changed the sighs of dead hopes for the pirouettes of a clown. In confronting a secluded Spanish village with a boisterous millionaire from America, he has brought the old world face to face with the new.

Yet not too skillfully has Azorín hidden behind the simplicity of incident and expression, or the unpretentious plot, his ever-present preoccupations: What is the value of modern life and of its activity? What is civilization? Is it vertiginous speed, sputtering machines, a mad race for progress? Ah no, says Azorín in the garb of the sad, disillusioned Marqués: "Pensamiento, pensamiento; meditación, meditación. . . . Toda la actividad de un hombre está ahí. . . . Entre cuatro paredes se puede ser más activo y más feliz que en la más agitada de las ciudades." Similarly his daughter, the Condesita, while looking over the green fields of Castile, dreams away on the grey, cloudy days, when time stops, when peace reigns, and when one feels "un pasado espiritual de siglos y siglos. . . ." But the ultimate solution of the problem presented by these irreconcilable points of view lies, according to Azorín, in uniting activity and meditation: "No ganará Vd. el fundar en el viejo tronco un árbol nuevo? La humanidad es eso: renovación, continuación del pasado; pero añadiendo al pasado una fuerza nueva."

Happily, this philosophizing does not overshadow the play. Besides it there runs a lighter vein of sly, incisive, ironical observations on human nature. For example, Azorín has a veritable battle ensue in this secluded village over the mysterious arrival of Don Joaquín, between the *Joaquinistas* and the *Anti-joaquinistas*,—that is, between the self-appointed supporters and opponents who either believe or refuse to believe, in the fabulous millions of the eccentric intruder. But when the unquestionable confirmation of his wealth comes,—his most bellicose opponent becomes his most obsequious and devoted follower. The same note is struck in the public discussion of the marriage of the Condesita to Don Joaquín, which, strangely enough, becomes the public concern of the patriotic villagers. Her refusal would make them lose an illustrious son who could bring fame to this favored village.

In spite of the apparent modernity of this farce, it remains fundamentally traditional, both in construction and ideas. No doubt there are several more or less modernistic themes: the clown who "laughs in order not to weep" or the clever satire on loud-voiced villagers who are shocked out of their century-old complacency. But the predominating note of the play repeats the old refrain:

"And they lived happily ever after." All divergent opinions on tradition, progress, on the old and the new,—everything fades away, at last, in the sighs of love breathed in the light of the stars.

The editor's Introduction is at the same time too superficial and too ponderous for this amusing, if philosophical, farce. Yet the choice of *Old Spain* as a class text is most fortunate, for it introduces one of the greatest stylists and one of the strongest personalities of the literature of modern Spain. At the same time it offers a representative work which not only presents a typical example of his writings, but also shows an evolution in his method and thought.

BARBARA MATULKA

NEW YORK UNIVERSITY,  
WASHINGTON SQUARE COLLEGE

Benito Pérez Galdós, *Gloria*. Edición americana de A. H. Krappe y L. M. Levin, New York, Century Co., 1927.

Galdós es uno de los escritores más fecundos que ha producido la raza española. Esta misma exuberancia de su genio constituye casi un defecto para quien trate de adaptar sus obras al uso de los estudiantes de español en nuestras escuelas superiores y colegios. De aquí que en el pasado hayan sido sus novelas más cortas las preferidas para textos de clase. Que en la selección de éstas han mostrado acierto sus editores es cosa que no pondrán en duda los maestros que las hayan usado en sus cursos de español. Sin embargo, nos inclinamos a creer que las cualidades del genio de Galdós se destacan de un modo más preciso en sus novelas de mayor extensión, obras todas ellas de tanto mérito por lo menos como las más cortas y a veces incontestablemente superiores por su desarrollo majestuoso y por su valor filosófico. Creemos asimismo que es prácticamente posible adaptar éstas al uso de los estudiantes sin que por ello sufran daño la composición y el mérito literario de las mismas.

Los señores Krappe y Levin, los primeros en intentar semejante adaptación, y con verdadero éxito, nos han dado en su edición de *Gloria* una reproducción *in parvo* del original, suprimiendo digresiones inútiles y eliminando episodios que no tienen gran importancia para el asunto principal. Es verdad que debemos deplorar un tanto la eliminación total del amable campeón de la Iglesia, Rafael del Horro, pero en general no se ha omitido lo esencial y el estudiante podrá tener en el minimum de espacio una idea clara y precisa de la obra.

La edición está preparada de acuerdo con la mejor tradición moderna: contiene una introducción, notas, ejercicios prácticos y un vocabulario. La introducción, que termina con una bibliografía, es algo corta, pero está bien escrita y da un resumen bastante exacto de la vida y obras de Galdós. Las notas tienen el *juste milieu* entre lo demasiado y lo poco; sin verbosidad presentan lo esencial de una manera clara e interesante. A los ejercicios prácticos, cuyo fin es consolidar los conocimientos sintácticos del estudiante, va unido un cuestionario basado en el argumento de la obra.

En resumen, esta edición es de las que podemos recomendar sin escrúpulos a cuantos deseen conocer bien a nuestro gran novelista mediante el estudio de una de sus producciones más patéticas, dramáticas y sugestivas. Como texto de clase, podemos decir que nos ha dado resultados muy satisfactorios.

R. A. Soro

LEHIGH UNIVERSITY

## FACULTY NOTES

AMHERST COLLEGE, AMHERST, MASS. Mr. Frederick K. Turgeon, instructor in French, is spending the year in Paris, as Parker Fellow from Harvard University. Mr. Joseph E. Barker, a graduate student of Harvard, is taking his place for the year.

BOSTON UNIVERSITY, BOSTON, MASS. Mr. Alcide T. M. de Andria, of the College of Liberal Arts, has been promoted from instructor to Assistant Professor of French. In the College of Practical Arts and Letters, the following promotions and appointments have been made: Mr. Karl E. Shedd, formerly head of the Department of Romance Languages in the Tamalpais School, San Rafael, California, has been appointed Assistant Professor of Spanish; Mr. W. C. Holbrook, of the Faculty of Harvard College, and Mr. Louis Lambert have been appointed instructors in French; and Mr. José Diego Oñate has been promoted from the rank of Assistant Professor to that of Associate Professor.

BRYN MAWR COLLEGE, BRYN MAWR, PENN. There has been a new appointment in the French Department, that of M. Jean H. F. Canu, to an associate professorship.

COLLEGE OF THE PACIFIC, STOCKTON, CALIF. This fall the Departments of German, French and Spanish have been combined, and Miss M. Ruth Smith, Assistant Professor of French, has been appointed Acting Head of the Department of Modern Languages. Professor Abel Alarcón has been appointed Professor of Spanish, to replace Professor Lawrence who died last summer. Professor Alarcón taught at this college from 1920-22. He has published novels, verse and short stories, and at the request of the Institut des Études Hispaniques of the University of Paris, he wrote a *History of Bolivian Literature* (Vol. XIII of the *Revue Hispanique*, 1917). Miss Violette Costabel, Assistant Professor of French and Spanish, has returned from a year's leave of absence. She had a scholarship and spent the year in study at the University of Lyons. Mr. Mathew N. Weightman resigned last June to accept a position in Southern California. Mr. John King Hubbard was in charge of Spanish during the Summer Session.

COLGATE UNIVERSITY, HAMILTON, N. Y. Mr. Louis Clark Keating, who graduated here last February, and has been studying at Harvard University, and at Middlebury College Summer School, has been appointed to the Romanic Language Faculty of Colgate University.

COLUMBIA UNIVERSITY, NEW YORK CITY. Professor Raymond Weeks was absent on leave during the Winter Session of the present academic year. The following persons have lectured at the University during the autumn: Major G. Scapini, President of the Association des Aveugles de la Guerre, M. Georges Duhamel, Professor Paul Hazard, Professor Américo Castro, and others.

GEORGE WASHINGTON UNIVERSITY, WASHINGTON, D. C. Professor Merle Irving Protzman has been appointed Acting Executive Officer of the Department of Romance Languages at this University. Mr. Cecil Knight Jones, author of *Hispanic American Bibliographies* and bibliographer for the *Hispanic American Historical Review*, has been appointed Assistant Professor of Spanish American Literature.

GRINNELL COLLEGE, GRINNELL, IOWA. Professor John Masson Smith is spending a year's leave of absence working at Harvard University. In his absence, Dean John S. Nollen is taking charge of the affairs of the Department. Professor Mercier, of the French Department of Harvard University, will be the Harvard Exchange Professor at this University this Spring.

HARVARD UNIVERSITY, CAMBRIDGE, MASS. Professor Paul Hazard of the Collège de France was the Exchange French Professor at Harvard during the first half of the current year. He gave a course in the Department on Chateaubriand and Madame de Staël. He also conducted a course of twelve public lectures on "French Poetry of the Nineteenth and Twentieth Centuries," and delivered lectures on French Literature for the Lowell Institute in November. In October, M. Desclos, Associate Director of the Office National des Universités Françaises, lectured in French for the Department on the "Art of Claude Monet." In November, the Comtesse de la Gabbe made an address in French at Radcliffe College, under the joint auspices of Radcliffe College and the Harvard Department of Romance Languages. According to present indications a number of prominent Italian and Spanish scholars and writers will make addresses here later in the season.

MIAMI UNIVERSITY, OXFORD, OHIO. Mr. William M. Miller has been called to an Assistant Professorship in Romance Languages at this institution, and Mr. Glenn Bass, formerly at Oberlin College, has been appointed Assistant Professor of Spanish. Professor Lawrence H. Skinner has been granted a leave of absence, and is studying for his doctor's degree at New York University. Professor Don L. Demorest has been reappointed, for a second year, Fellow of the American Field Service Foundation. He is studying at the University of Paris and is preparing a thesis on the "Imagery of Flaubert."

MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASS. Professor William M. Patterson has been appointed Professor of Romance Languages, and Head of the Department, to take the place of Professor Mary Vance Young, who has been compelled to give up her work on account of ill health.

NEW YORK UNIVERSITY, NEW YORK CITY. Professor Joseph W. Barlow, Associate Professor of Spanish, has been made Professor of Spanish and Chairman of the Department of Spanish in Washington Square College. Mr. Joseph Richard Toven has been appointed instructor in Spanish and assistant secretary of Washington Square College. Mr. John Armstrong has been appointed instructor in Spanish, and Mr. Francis Hayes, assistant in Spanish.

OHIO UNIVERSITY, ATHENS, OHIO. Professor G. T. Wilkinson has returned to Ohio University after a two year's leave of absence, during which he received his doctor's degree from Harvard University. Professor Victor Whitehouse has been granted a second year's leave of absence for study at Harvard University. Mr. Virgil C. Aldrich has recently become a member of the French Department.

PRINCETON UNIVERSITY, PRINCETON, N. J. The fall appointments in the Department of Modern Languages are as follows: Mr. Manson Milner Brie, as instructor, and Mr. Francis Joseph Crowley, as part time research assistant in Spanish.

PURDUE UNIVERSITY, LAFAYETTE, IND. Mr. Sherman H. Eoff, who has been doing graduate work in the Romance Languages Department at the Uni-

versity of Chicago for the last two years, has recently been appointed as instructor in Romance Languages at this University.

RANDOLPH-MACON WOMAN'S COLLEGE, LYNCHBURG, VA. Mrs. S. T. M. Harmanson, Associate Professor of Romance Languages in this institution, is abroad on sabbatical leave for the year, and is following courses at the Sorbonne. Miss Marie E. Jastremski of the Romance Department has retired from teaching, and is now abroad. Professor E. A. Winterfield has returned from a year's leave of absence, spent mostly at the University of Madrid. Miss Henrietta M. Ruhsenberger, who took Miss Winterfield's position during her leave, is now substituting for Mrs. Harmanson during her absence.

REED COLLEGE, PORTLAND, ORE. Professor Benj. M. Woodbridge has just returned from a year of study in Brussels, as Fellow of the C. R. B. He will shortly publish a volume of studies on five Franco-Flemish novelists. Miss Elizabeth Woodbridge has been granted a year's leave of absence that she is spending studying in Paris. Mr. Walter P. Miksch has recently become a member of the Romance staff at this institution. M. C. L. M. Pouteau and Mrs. Margaret Knepper are both offering courses in French at Reed College this year.

SWARTHMORE COLLEGE, SWARTHMORE, PENN. Professor Pierre F. Giroud, Secretary of the Alliance Française of Philadelphia, has been appointed Lecturer in French Literature for the academic year. Miss Margaret Pitkin, Ph.D. of the University of Chicago, 1928, and Miss Marie B. Bacher, a former student of the École Normale de Sèvres, have been appointed instructors in French. Miss Lucia N. Valentine is part-time instructor in French. Miss Blanche Poulleau Crawford, Docteur de l'Université de Dijon, who has been instructor in French for several years, has given up teaching because of ill health. Sta. Mercedes C. Iribas, after spending the Summer Session at Columbia University, has resumed her duties here as instructor in Spanish. This Department graduated last June three students in the Special Honors Course in French. The candidates were examined by Professor Percy A. Chapman of Princeton University, and Professor Harry C. Heaton of New York University.

UNIVERSITY OF ARIZONA, TUCSON. Professor George R. Nichols is absent on leave for the academic year. Mr. Fred A. Burmeister and Mr. Tom Hundspeth have been appointed to fellowships in the Department for this year. Miss Steward, who went to Europe on a fellowship, has been forced to resign because of her health.

UNIVERSITY OF CALIFORNIA, BERKELEY. Professor Mathurin Dondo has been promoted from Assistant Professor to Associate Professor of French and Dr. C. H. Bissell has been promoted from instructor to Assistant Professor of French. Mr. R. P. Champomier, Agrégé de l'Université, and Dr. C. P. Merlino, formerly of Harvard University, have been appointed instructors in French. M. H. L. Bourdin, formerly of Boston University, has received an appointment as Lecturer in French. Professor Régis Michaud has resigned his position here in order to devote himself entirely to literary work. Dr. A. H. Rowbotham, instructor in French, has also resigned to accept an Assistant Professorship at the University of Oregon. During the Summer Session of 1928, besides the work offered by regular members of the staff, courses were given by two visiting professors, Professor Albert Feuillerat of the University of Rennes, and Professor H. E. Smith of Brown University. A public lecture was also given

by Professor F. Baldensperger of the University of Paris. Professor Rudolph Schevill is spending the year in Europe where he plans to complete *Obras de Cervantes* of which thirteen volumes have already been published. Professor E. C. Hills taught in the Summer School of the University of Washington at Seattle, and attended the International Conference of the Pacific Coast. Dr. Arturo Torres-Rioseco has been called to the University of California as Associate Professor of Spanish-American Literature. Professor Torres is a Chilean and author of many books and articles on Spanish-American literature. Dr. Charles E. Kany is in Europe on leave of absence this year, with a Guggenheim scholarship. Mr. Leavitt O. Wright, Associate Professor of Spanish in the University of Oregon, has satisfied all requirements for the degree of Ph.D. and will receive the degree this winter. The subject of his thesis is the *History of the Spanish -ra Verb Form*. The first volume of the *Catalogue of Spanish Books in the Library of the University of California* was published in October. It is a volume of about 800 pages. The second volume, which lists the material in the Bancroft Library of the University of California, is now in press. On October 5th and 6th the chair of Italian Culture donated to this University by the Italians of California was formally inaugurated. Professor Carlo Formichi, who has the chair of English Literature and Sanskrit at the University of Rome, is the first holder of the Chair, and gave the inaugural address on: "Saint Francis, Dante, Leonardo." The honorary degree of LL.D. was bestowed upon him by this University. Because of the increase in the number of students taking Italian this fall, two new appointments had to be made in the Department, bringing up the number of members of the staff to seven. The new appointees are Miss Josephine Indovina and Mr. O. Ronchi. Professor Rudolph Altrocchi, Chairman of the Italian Department, has resigned the editorship of *Italica*. He has been replaced by Professor Herbert D. Austin of the University of Southern California. Mr. D. P. Rotunda, who has recently received his doctorate, has been promoted to an instructorship.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES. Professor Alexander G. Fite, of this Department, is absent on leave this year in France where he is doing research work in Contemporary Literature. During his absence, his work is being given by Dr. Maxwell A. Smith of the University of Chattanooga, who is on leave himself for the year. Two new appointments to the staff in this Department are: Mlle Julia Broquet, formerly of Mills College, and Dr. Paul Bonnet who has been teaching in Australia.

UNIVERSITY OF CHATTANOOGA, CHATTANOOGA, TENN. In the absence of Professor Maxwell A. Smith, who is Exchange Professor at the University of California at Los Angeles for the current year, the work of the Department is being carried on by Professor Sophia Anna Bachofen, Miss Katherine Raht and Miss Marie DeLonglee. Miss Goldie A. Baron is a recent appointment in the Spanish Department.

UNIVERSITY OF IDAHO, MOSCOW. Professor Margarete L. Sargent, who was away on leave during the second semester of last year, has returned to take up her work. While abroad she did research work in Madrid, Seville and Paris. The Department is now using the Iowa Foreign Language Aptitude Tests at the beginning of the semester. It is also trying out this year the Illinois plan of quality sections in elementary classes, meeting three, four and five times a week respectively, all for four credits.



UNIVERSITY OF MAINE, ORONO. Dr. J. B. Segall, for many years head of the Department of French, has accepted a professorship of Romance Languages at St. John's College, Maryland. Dr. Clifford S. Parker, of Columbia University, has been appointed Professor of French. Mr. Julius Berzunza, instructor in Spanish and Italian, has resigned to accept an appointment as Assistant Professor at the University of New Hampshire. His place has been filled by Mr. Louis Cabrera of the Standard Business School of New York.

UNIVERSITY OF MINNESOTA, MINNEAPOLIS. Professor Paul Morand has been obliged by illness to discontinue his work for the remainder of the academic year. Professor S. M. Delson, Head of the Department of Romance Languages at Hamline University since 1920, has been appointed Professorial Lecturer to continue Professor Morand's course on contemporary French literature.

UNIVERSITY OF NEBRASKA, LINCOLN. Three new instructors were appointed in the Department of Romance Languages: Mr. Josiah G. Vance, Mr. John P. Weller and Mr. Vincent Lalane. There were also appointed at the same time two assistant instructors: Mr. Allen B. Ward and Miss Dorothy V. Buck.

UNIVERSITY OF OREGON, EUGENE. Professor James R. Wadsworth has been granted a year's leave of absence and has joined the College Cruise to Europe sailing on the S. S. Belgenland. Dr. Arnold H. Rowbotham, of the University of California, has been appointed Assistant Professor of Romance Languages in this Department. Mr. Pierre Thomas, graduate fellow at Middlebury College, has been appointed instructor of French, and Sr. Juan A. Centeno, teaching fellow at the University of Wisconsin, to an instructorship in Spanish. M. Félix Legrand, special student at the University of California, is part time instructor in French, and Mr. Charles Howell has been granted a graduate fellowship in the Department. Professor Leavitt O. Wright has recently completed his work for the doctorate at the University of California.

UNIVERSITY OF PORTO RICO, RIO PIEDRAS, P. R. Miss Suzanne Orssaud has been promoted from instructor to Assistant Professor of French. She returned to the University this fall after a year's leave of absence spent in Italy. Mr. Charles T. Payette, who received his master's degree at Wisconsin last spring, has been appointed to an instructorship in French.

UNIVERSITY OF ROCHESTER, ROCHESTER, N. Y. Mr. Delos L. Canfield, (A.M. Columbia, 1927) is offering this year for the first time in the Department, a course in South American, Mexican, and Cuban Literature.

UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE. Mr. Oreste Rinetti, of Columbia University, has been appointed Assistant Professor of Italian, and Mr. Thadeus B. Woody, of Northwestern University, Assistant Professor of Spanish.

WASHINGTON UNIVERSITY, ST. LOUIS, MISSOURI. Mr. Charles B. Brown, instructor in the Department of Spanish and Italian, has returned after two years leave of absence. During this time he received his doctorate at the University of Chicago, and spent some months doing research work in France and Spain.

YESHIVA COLLEGE, NEW YORK CITY, N. Y. Among the fall appointments at this College is that of Dr. S. A. Rhodes, in the Department of French.

A. LE DUC

BARNARD COLLEGE



## ROMANCE LINGUISTICS IN 1927<sup>1</sup>

### (CONTINUED)

When publications listed in this Bibliography have been reviewed in previous years in the RRQ, or when they form parts of annual series, reference is made to this fact as follows: Allen, L., *De l'Hermite e del Jougleour*, 1926, VII—means that this book has appeared in *Romance Linguistics in 1926*, RRQ XVIII, 1927, in division VII; 1925, VI—means that the title referred to has appeared in *Romance Linguistics in 1925*, RRQ XVII, 1926, in division VI. A list of Reviews with abbreviations used is given at the end of this article.

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## VARIA

The following items relating to contributors and contributions to the ROMANIC REVIEW are of interest: The article on "Benjamin Franklin and Italy," published in our last issue (XIX, 1928, pp. 302-308) by Professor Emilio Goggio of the University of Toronto, is being translated into Italian and will be re-published

in *Il Carroccio* of New York and other publications.—F. de Onís, "Current Spanish Literature III—Anthologies of the New Poetry" (XVIII, 1927, pp. 169-173), was translated into Spanish and republished in *Nosotros* of Buenos Aires (August, 1928, pp. 282-287).—*L'Opinion* of Paris (Sept. 15, 1928) contained a translation into French, by Professor Charles Chassé, of a *Varia* item of the ROMANIC REVIEW under the heading "L'Amérique et les MS français."—Professor Leon Feraru and Mr. O. A. Bontempo have been invited by the editors of the *New International Encyclopaedia* and the *New International Year-Book* to prepare for these publications surveys of Rumanian and Italian literature respectively.

The University of North Carolina purchased recently a collection of 343 incunabula, mostly of Italian and German presses, from Rev. A. B. Hunter of Raleigh. The collection was made by Dr. Hunter in the southern European book markets early in the present decade. The books are in beautiful condition, many of them having fifteenth and sixteenth century bindings. All the types are well represented: pointed and rounded Gothic, bastard and Schwabacher, transition Roman, and pure Roman. A catalogue of the collection will be published in the near future by the University of North Carolina Press.

Because of an unusually large acquisition of books during the month of October, Washington Square College of New York University has made arrangements for additional space for about 50,000 volumes. Noteworthy additions are a collection of modern French philosophy of about 400 volumes, which is said to be equalled by only one or two other libraries in the country, and a rare copy of Claudin's *Histoire de l'Imprimerie en France*, on Japanese vellum, a gift of Dean James B. Munn.

Professor Claudine Gray, head of the Department of Romance Languages at Hunter College, New York City, announced on December 9, 1928, that Premier Mussolini had made a gift to the College of 150 volumes. The donation came through the efforts of V. Ceroni, instructor in Italian at Hunter, and Hon. Franco Ciarlantini, Italian Delegate to the Exhibition of Italian Books held at the Casa Italiana last summer. On the occasion of the presentation of these works, the Italian Club of Hunter presented Goldoni's *La Famiglia dell' Anti-quario*. The favorite major study of the upper class students at Hunter is history, with French second. The following are the figures for 2,947 students specializing in different departments: history, 782; French, 702; mathematics, 678; biology, 424; classics, 329; German, 168; physiology, 114; Spanish, 106; chemistry, 78; pre-medical, 69; social science, 52; English, 49; art, 12, etc. The Spanish Department of Hunter gave on Dec. 14-15, 1928, two plays in order to raise funds to send a student to Spain. They were Martínez Sierra's *El Pobrecito de Juan* and the Quinteros' *La Reja*.

On December 19, 1928, Mr. Myron C. Taylor, of the United States Steel Corporation, made a donation of \$1,500,000 to Cornell University for a new building to house the Law School. In conveying the gift, Mr. Taylor made the following significant statement:

"It is well to stress the importance of the study of languages in the university by those who are students in the school of law, particularly French, which is the diplomatic language of the world, and, if possible, Italian and Spanish, as being the languages which most likely in future will be found of greatest service to those of the legal profession in all international affairs and especially if engaged in political matters, either domestic or international."

President Nicholas Murray Butler of Columbia University announced on Dec. 25, 1928, that Dr. Henry Burchell, officer of the Italy America Society and Director of the Mulberry Community House, had been appointed Director of the Italian House. Dr. Burchell was graduated from Columbia in 1892 and from that time until 1902 was a member of the faculties of Columbia and Barnard as lecturer and instructor in Latin and Greek. The acceptance of this new honor by Dr. Burchell augurs well for the future of the Italian House. The Italy America Society, now under the very efficient management of Dr. Lauro de Bosis, has moved its headquarters to the Italian House and has assumed charge of the extensive program designed to foster international understanding by promoting the aim of culture between Italy and the United States. The Casa Italiana received recently from Dr. A. de Yoanna of Brooklyn several collections of valuable books. The donations were made through Prof. J. L. Gerig.

Pierre S. du Pont of Wilmington, Delaware, purchased recently from the City of Paris a plot of ground in the rue Dufour, on which he plans to erect a six-story dormitory for the use of the students of the University of Delaware and cooperating institutions, as well as for student bodies sent from this country by the Bienvenue Française.

The *New York Times* of Dec. 31, 1928, contained an announcement that the California Palace of the Legion of Honor at San Francisco had received gifts of art collections, trust funds, etc., amounting to more than \$2,000,000 from Mr. and Mrs. H. K. S. Williams of New York. The California building, which is a reproduction of the Palace of the Legion of Honor at Paris, was erected several years ago by Mr. and Mrs. A. B. Spreckels as a memorial to the 3,600 California soldiers killed in the World War.

The Cercle Français of Harvard gave, on Dec. 13-14, 1928, Molière's *Les Précieuses Ridicules* in modern costume. Plays by Maeterlinck and Grenet-Dancourt were also on the program.

According to the *New York Times* of Nov. 30, 1928, the Italian Chamber of Commerce of New York announced the opening of an annual contest among seniors of American universities and colleges for the five best essays to be presented for their graduation, having as subject some phase of the economic activities of Italy. The awards will consist of five gold medals, presented by the Italian Ministries of National Economy, Finance, Education, Colonies, and the National Export Institute. The first three medals will be awarded for essays on trade, industry, agriculture, finance, merchant marine, railroads, public works, hydro-electric plants and land reclamation. The others will be awarded for essays on economic activities of Italy's possessions, and problems of export to the United States. The essays, which must be based on statistics of recognized authorities and contain at least 5,000 words, must reach the Awarding Committee of the Chamber (27 Cleveland Place) on April 15. Each medal will be accompanied by a diploma from the Chamber and a prize of \$100.

The following excerpts from the address delivered by President-Elect Hoover at Rio de Janeiro on Dec. 22, 1928, should be of interest to all teachers and students of the Romance languages:

"I should like to see a more definitely organized effort, not only between cultural institutions, especially students, teachers and professional men of my country and your country, but between all our Western nations. We all have something vital to contribute to each other, and it is especially from these ex-



changes and contacts that we gain the respect and esteem which so greatly strengthen the foundations of international friendship. I feel our intellectual exchanges must be expanded beyond the daily news, motion pictures and other incidentals. They cannot give a full cross section of the national culture of any one of us. . . . I am offering no criticism of these agencies, but I only hope that we may definitely organize and greatly enlarge those exchanges that make for more lofty appreciations and for more vital force in human progress."

The visit of Mr. Hoover to South America has aroused widespread interest in our intellectual relations with those countries. The *New York Times* of Nov. 20, 1928, praises in an editorial the project of the University of North Carolina "covering the publication of fifteen volumes of histories of the South American republics and also of Central America and Mexico." On December 30, the same journal lauds the creation of an Argentine Scholarship by the Associated Harvard Clubs. On Dec. 14, Mr. John Barrett, former Director-General of the Pan-American Union, announced the creation of a number of scholarships to be available during 1929-30 to advanced students in higher educational institutions of North and South America. With regard to the creation of chairs of South American literature in the universities of the United States, it may be noted that Yale University was one of the pioneers in this movement. The well-known scholar, Professor F. B. Luquiens, who is the first to hold this chair at Yale, was indeed for many long years an earnest, but generally unheeded, advocate of this worthy cause. Other institutions which have chairs of the same kind are the University of Southern California at Los Angeles, and George Washington University at Washington, D. C. The Instituto de las Españas of New York, which through Professor F. de Onís joined hands recently with the University of Porto Rico, has aided in the creation of Instituciones Culturales in Porto Rico, Cuba, Santo Domingo, Mexico, Chile, Argentine Republic, Uruguay, and other countries. The *New York Times* of Dec. 2, 1928, contained a long article on the many activities of the Instituto. It should be noted also that the *New International Year-Book* began last year the publication of an annual article on contemporary South American literature, whose author is Professor John D. Fitz-Gerald of the University of Illinois. Likewise the *Revista de Estudios Hispánicos*, founded in 1928 by the University of Porto Rico, Columbia University and the Centro de Estudios Históricos of Madrid, is devoted solely to Spanish-American literature. It is edited by Professor F. de Onís and a group of North and South American scholars, and contains in each issue an extensive bibliography of South American subjects.

The Argentine-North American Institute of Culture of Buenos Aires celebrated on Dec. 23, 1928, the first anniversary of its foundation. At the same time it bade farewell to a delegation of professors and students who have come to the United States to visit our intellectual and cultural centres.

The French Chamber of Commerce of New York established on Dec. 18, 1928, a Bureau of Information at 4 East 52d St. G. H. Phelps is the Chairman of the new Bureau, and Armand Sieper, Secretary.

Mr. Meade Minnigerode, author of *Jefferson, Friend of France*, based on documents belonging to Edmond Genet, the French diplomat of post-Revolutionary days, which he discovered in the Genet home near Albany, N. Y., has found in the same house additional papers of much historical interest. These include a series of code dispatches exchanged by French embassies in Europe from 1788 to 1792, and reminiscences of Genet regarding his "pet" theory of the disappearance of the Dauphin, heir of Louis XVI.



The Institute of International Education of New York announced recently awards of twenty-six Franco-American scholarships for the academic year 1928-29. These scholarships are provided for American students and teachers who wish to study in the universities of France.

It is our sad duty to record the following names of distinguished scholars, writers and artists who have died during the past few months: Frank Otis Reed, Professor of Spanish in the University of Arizona, whose death occurred early in December, 1928; Louis John Paetow, Professor of Medieval History in the University of California, author of *A Guide to the Study of Medieval History*, on December 22; William Dawson Johnston, Librarian of the American Library in Paris from 1921 to 1925 and thereafter European Representative of the Library of Congress, on November 18; Thomas Walsh, Assistant Editor of *The Commonweal*, member of the Hispanic Society of America, on October 30; Rev. Paul Hanotel, Professor of French Literature at St. Lawrence University in 1902, on October 18; Dr. Frank Crane, journalist and essayist, who died on November 5 in Nice, France, the country which he loved most dearly; and Albert Bartholomé, noted sculptor of the Monument aux Morts in Père Lachaise Cemetery, Paris, on October 31.

The *Atlantic Monthly* (August, 1928) contained a part of the unpublished diary of François, Marquis de Barbé-Marbois, who was Secretary to the Chevalier de la Luzerne, French Minister to the United States during the final years of the American Revolution. The diary which runs from Aug. 3 to Sept. 17, 1779, contains many interesting studies of American Revolutionary leaders, notably General Washington.

Louis Jouvett, the French actor, whose first appearance in New York was with Jacques Copeau in the Vieux Colombier ten years ago, will arrive on March 11 for a two weeks' engagement under the sponsorship of the Theatre Guild. The plays which his company will present include *Sous le Rempart d'Athènes* by Ambassador Claudel, *Knock* by Jules Romains, *Siegfried* by Jean Giraudoux, Vildrac's *Le Pèlerin*, Bernard Zimmer's *Bava l'Africain*, and *La Scintillante* by Romains. The tour of M. Jouvett has been organized by Miss Blanche Prenetz, Secretary of the Maison Française.

On December 11, 1928, the Council of the League of Nations accepted a gift of \$4,000 from the American Council of Education, to provide for the revision and reprint of the manual of information about university exchanges in Europe.

According to the annual report of Dr. Herbert R. Putnam, Librarian, issued on Dec. 11, 1928, the Library of Congress added 169,735 volumes to its collection during the past year. The number of volumes now in the Library totals 3,726,502, in addition to 1,042,367 maps and views, 1,033,513 pieces and volumes of music, and 469,052 prints, besides manuscripts "so numerous that a numerical statement is not possible." Visitors to the Library during the year numbered 1,033,311. Among the notable gifts is one of \$50,000 from Mr. Archer M. Huntington to be devoted to the purchase of works dealing with modern Spanish literature, history, art, etc.

The improvements in the Vatican Library, made possible by donations from the Carnegie Foundation, were recounted in detail by Arnaldo Cortesi in a cablegram to the *New York Times* on Nov. 22, 1928. The most important of these changes consist of the elevation of the floor of the Library, to guard against the disastrous effects of humidity, the introduction of metal book-cases and of metal stairs running on rails.

The new building of the Institute of Mathematics and Applied Mathematics at Paris was inaugurated on Nov. 17, 1928, by Premier Raymond Poincaré, nephew of Henri Poincaré, the famous mathematician to whom the edifice is dedicated. The funds for the building were provided by Baron Edmond de Rothschild and the International Education Board of New York, which also subscribed \$18,000 for the creation of a chair of applied mathematics.

The Sorbonne inaugurated in January a course on "La Vie Parisienne" which consists of a series of twenty-five lectures given over a period of five weeks and dealing with political life, newspapers, artistic development, industrial, scientific and municipal activities, etc. This course, which is similar to those given in American universities on French civilization, is intended to correct false impressions regarding the mode of life in France.

The creation of the Victor Hugo chair in the Sorbonne has been the subject of much interesting comment, both favorable and otherwise. A writer in the *Revue Bleue*, according to the *New York Times* of Dec. 6, 1928, suggests that such a foundation might very easily become "a solemn tomb, another Pantheon." The *Times* editorial writer feels, however, that "the great need is to separate the legendary Hugo from the real man" and comments favorably, in that respect, on André Le Breton's *La Jeunesse de Victor Hugo*.

M. Roland-Marcel, Director of the Bibliothèque Nationale, announced recently that the great library will soon undertake to make facsimile reproductions of the most important manuscripts and rare works in its possession. These reproductions will be issued to scholars, libraries and museums.

The eighty-three branch libraries of the City of Paris lent, in 1927, over 1,400,000 volumes for home reading. This new system, modeled after those in vogue in American cities, was inaugurated a few years ago by M. Roland-Marcel.

The success of the exhibition of photographed manuscripts held in Paris in December by the Librairie Paul Catin has encouraged this firm to photograph and publish manuscript editions of many other classical authors. Among the works on exhibition was Clothilde de Vaux's *Wilhelmina*, which had remained unpublished since it was composed in 1846.

American newspapers of the latter part of November, 1928, contained long accounts of the Institut de Phonétique established by the French Ministries of Public Instruction and Fine Arts in the rue des Bernardins at Paris. Among the interesting innovations mentioned are a projection hall where films will be shown revealing the results of records of pronunciation, a library of records, and a laboratory for studying and analyzing sounds.

The Spanish Government has collected 22,000,000 pesetas (\$3,520,000) for the construction of the buildings of the Ciudad Universitaria in Madrid. One of the largest private donors to this important project, which is to be extended over a period of twenty years, is Dr. Gregorio del Amo, philanthropist of Los Angeles, California, whose donations for scholarships for students of Spanish have provided much encouragement for the study of that language. A commission, headed by Count Casa-Aguilar, was delegated by the Spanish Government to study American universities and colleges during last December and January. On November 27 the Metropolitan Opera Company of New York gave a special performance of "La Traviata," with Lucrezia Bori in the leading rôle, for the benefit of the Ciudad Universitaria.

The French Geographic Society moved in December, 1928, into its new

quarters on the Avenue d'Iéna, where its valuable library of 200,000 volumes, 10,000 photographs and 6,000 rare maps will be housed in the palatial mansion that once belonged to Prince Roland Bonaparte, great-nephew of Napoleon, who was the founder of the Society.

The Nobel Prize for Literature for 1927—which had been held over—was awarded, last November, to Henri Bergson, the French philosopher. He is the fifth Frenchman to win that honor. Another Frenchman, Dr. Charles Nicolle, won the prize in medicine for his researches in spotted fever. Of the other awards made in 1928, two went to Germany and one to Denmark.

René Doumic, Perpetual Secretary of the Académie Française, has announced that that body will publish in 1930 a French grammar, the purpose of which is to guide "the composition of pure French with the fewest possible rules."

A recent editorial in the *New York Times* contained a résumé of two articles in *L'Opinion*, of Paris, discussing the *Itinerarium Galliae*, a guide-book published in 1616 by the German philosopher Zinzerling under the pseudonym of Jocodus Sincerus. Like the modern Baedeker, Jocodus supplies all kinds of curious information regarding France and her people and also indulges in homely advice when he counsels his readers "to acquire a knowledge of French, warning them to avoid the South of France for their lessons, as there they will acquire a bad accent which it will be hard to get rid of later."

The Government of Portugal issued recently a "national edition" of the *Os Lusíadas* of Camões. The text, based on that of the first edition of 1572, has been edited by Alfonso Lopes Vieira, a well-known critic; Professor José Maria Rodrigues, of the University of Lisbon, and the late Dr. Carolina Michaelis de Vasconcellos, of the University of Coimbra.

The *A. B. C.* of Madrid contained in its issue of Nov. 29, 1928, a full analysis of the play of Jacinto Benavente, "For Heaven and the Altars," whose presentation at the Teatro Eslava was forbidden by Primo de Rivera. According to the above-mentioned journal, exception was taken by the Premier to veiled aspersions upon the health of the royal heir as well as references to so-called disagreements between him and the King. However, following the example set by Le Sage, Montesquieu and other satirists of eighteenth century France, Benavente claims that his play has nothing whatever to do with Spain, but was inspired by events that took place in the Russian imperial family during the period of the Rasputin and pro-German intrigues. The daily circulation of the journal *Informaciones*, which paid the author 25,000 pesetas for the privilege of publishing his play, increased on Dec. 2 to more than 40,000.

In a recent article in the *Mercure de France*, in which the author deplors the lack of interest of novelists and poets in aviation, it is recalled that the three pioneers in this field were Gabriele D'Annunzio (1910), Edmond Rostand (1911), and Anatole France, in his *Sur la Pierre Blanche* (1912).

Sacha Guitry's pageant *Lindbergh* had a successful première at the Théâtre du Châtelet on Nov. 28, 1928.

The Académie Goncourt's selection of Maurice Constantin-Weyer's *Un Homme se penche sur son passé* as the prize novel of the year 1928 received the approval of the Parisian public but more generally the disapproval of the critics.

The ninth volume of the projected seventeen-volume study—each volume containing 1,000 pages—on Kaspar von Schwenkfeld, German religious reformer (1490-1561), appeared near the close of the year 1928. The work is being issued under the auspices of the Hartford Theological Seminary and the Schwenkfeldian Church of Pennsylvania, and its editor-in-chief is Rev. Dr. Elmer S. Johnson.

The *New York Times* of Nov. 22, 1928, devoted an editorial to the campaign undertaken by Italian newspapers to purge the Italian language of all foreign words. This futile movement, which has aroused the satire of French journals, was discussed in the July-Sept. 1928 issue of the *ROMANIC REVIEW* (p. 271).

The municipal authorities of Paris have listed 201 monuments to famous persons in the streets and squares of the metropolis. Among them are four statues to Jeanne d'Arc, two mounted and two afoot; Voltaire, Hugo and Alfred de Musset come next with three each. The only persons representing the stage are Frédéric Lemaître and Sarah Bernhardt, while among the twenty-two statesmen thus honored are Franklin and Washington. The *New York Times* of Nov. 26, 1928, recorded a very unusual and, at the same time, picturesque project of commemorating the eventful life of the national Saint of France. It is as follows:

"A stone is to be set up at each place where she is known to have passed and the ceremony of dedication for each stone will be held the day of the month she was at that place in 1429. Thus, on Feb. 23 the first stone will be unveiled at Vaucouleurs, at that very Porte de France from which she rode out after obtaining her first horse from Jean de Beaudricourt. At night she arrived at the Abbey of St. Urbain, near Joinville, and there will be a ceremony there on Feb. 24. And so on, day after day, there will be memorials unveiled at Ceffons, at Auxerre, at Gien, at Poitiers, at Tours, at Orléans and at Rheims, where a stone will be placed where once stood the Inn of the Ane Rayé, for it was there that Joan met her parents on July 16."

The French Ministry of Fine Arts announced on Sept. 29, 1928, that the subsidies of the five State-controlled theatres had been increased by 1,850,000 francs, or about \$74,000 annually. Thus the Grand Opéra will hereafter receive 2,400,000 francs, the Opéra Comique 1,000,000, the Comédie Française, which was receiving almost the same subvention (250,000 frs.) as that awarded to it in 1850, 1,000,000, the Odéon 400,000, and the Théâtre Populaire 200,000. Notwithstanding this munificence on the part of the government, the *New York Times* reported on Dec. 16, 1928, that six of the leading artists of the world-famous Comédie Française had resigned because of insufficient salaries. These include the Doyen, M. Sylvain, who is preparing to visit America with a company; M. Le Bargy, who has accepted a chair in the Conservatoire of Nice; M. Rognoni; M. Drain, who withdrew because he was refused permission to make a foreign tour, and Mme Huguette-Duflos, who accepted an engagement at the Porte St. Martin Theatre and who is consequently being sued by Emile Fabre, Director of the Comédie, for breach of contract.

The Metropolitan Museum of Art of New York received on Dec. 17, 1928, from Mr. and Mrs. H. N. Strauss a gift of five folio volumes of the engravings of the works of Watteau. Three of these volumes are devoted to the *Oeuvre gravé*, of which only 100 sets were published by Julienne, the friend of the painter.

James Hazen Hyde was awarded by the French Government on Nov. 28, 1928, the Grand Cross of the Legion of Honor, for his many philanthropic works

in France, including a hospital maintained during the war, a recent bequest of \$500,000 to the Union des Arts Décoratifs, and the gift of his collections and art library to that body.

The October (1928) *Bulletin* of the Authors' League lists some famous blunders in translation from English into French as a warning to Americans engaged in translating foreign authors into English. In one of Cooper's tales, the translator has a character tie his "cheval" to a "sauterelle," with the explanation in a footnote that in America locusts grow to enormous size and are sometimes killed, stuffed and erected in front of houses as hitching-posts. The *New York Times* of Nov. 3, 1928, also noted Congreve's *The Mourning Bride* translated as *L'Épouse du Matin*, and Cibber's *Love's Last Shift* as *La Dernière Chemise de l'Amour*.

The success of the Glözel hoax has encouraged imitators, and this time the victim appears to be the time-honored Académie des Jeux Floraux of Toulouse, which in 1927 awarded a prize to Mme Genevieve Girard for the poems she submitted. But her husband, according to the *New York Times* of Nov. 18, 1928, "wishing to prove to his poetic wife that the committee's taste was better than its knowledge of literature, unearthed an ancient poem which had won the contest years ago" and was rewarded with the prize for 1928. When the hoax was exposed, the solemn Judges, "wounded in their pride," informed Mme Girard that they had revoked their award on her own poems, with the inevitable consequence that the poet brought suit in the Paris courts in November, demanding damages for injury to her literary reputation.

In an editorial on "Latin Blood in the Senate," the *New York Times* of Nov. 13, 1928, "discovers" Latin blood in at least fifteen of our United States Senators. It must be admitted, however, that in some cases much ingenuity is displayed by the editorial writer, who, from his wide acquaintance with French nomenclature and genealogy, appears to be no other than Dr. Finley.

The *Philadelphia Public Ledger* of Nov. 29, 1928, stated that, after years of search in Italy and America, a small statue of the Madonna by Giovanni Pisano (ca. 1330), stolen more than a decade ago from the Church of St. Francis in Sarzana, Italy, has been found in the John G. Johnson collection, on exhibition in the new Philadelphia Museum of Art. The work, which came into Mr. Johnson's possession shortly before his death in 1917, will be returned to Italy as a "friendly overture without thought of court action." It is interesting to recall in this connection that the figure of St. Anthony in Murillo's "St. Anthony of Padua's Vision of the Holy Child" was cut out of the canvas hanging in the Cathedral of Seville in November, 1874, and was recovered in New York in the following February. The victimizing of experts of five leading American and European art museums by Alceo Dossena, the Italian artist, who imitated with much success the works of Pisano and other artists of his period, brought forth many amusing comments in American newspapers in the latter part of November, 1928.

J. L. G.

